

MILLER'S  
NEW GUIDE  
TO  
CENTRAL PARK

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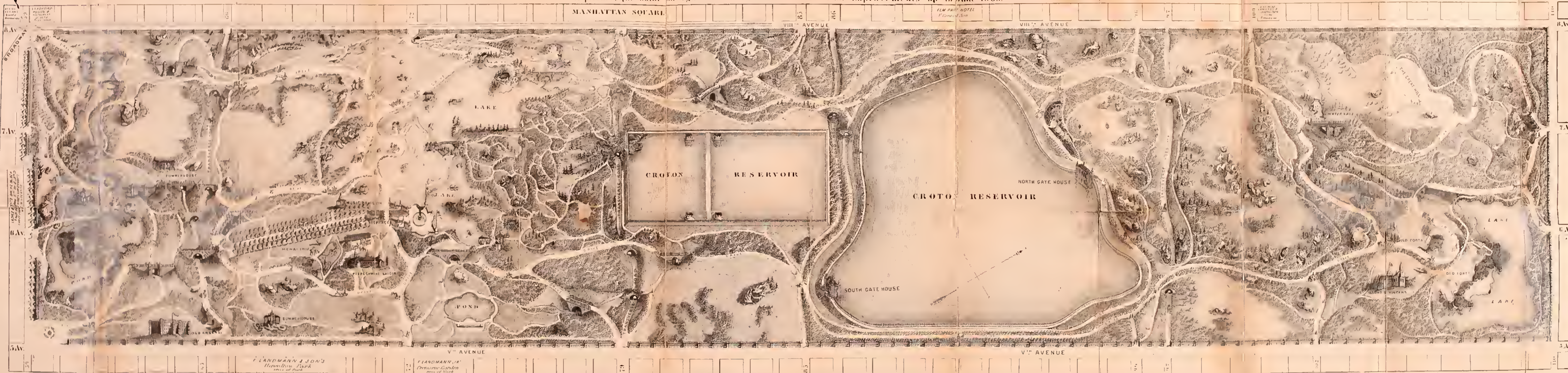
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A picturesque Guide through the whole Park showing all the improvements up to June 1865.

MANHATTAN SQUARE.

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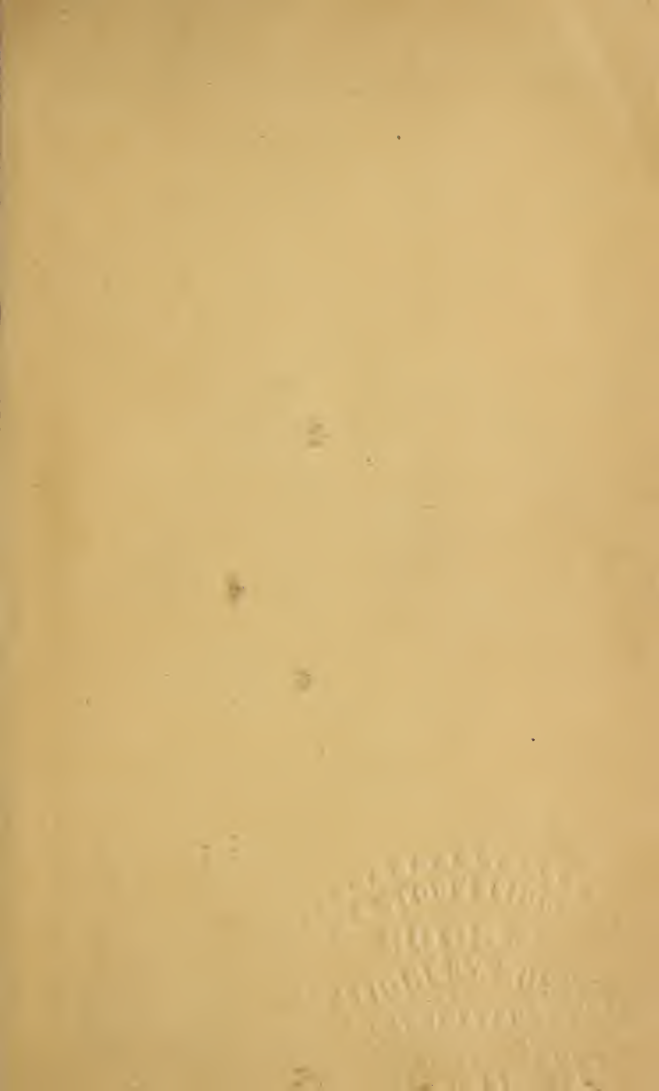
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There are views in Central Isl. painted in Oil 2 mi. or so across to the base of the island by a well known artist of the name of the Hook and the artist, who is now in the island, with the artist, will paint a valuable amount of the beautiful Park.





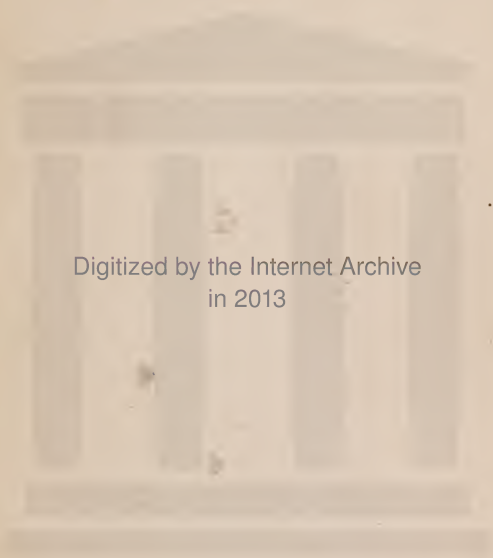






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THE WATER TERRACE AND THE MALL.



GUIDE

TO

THE CENTRAL PARK.

ILLUSTRATED.

BY

T. ADDISON RICHARDS.

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# CONTENTS.

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	PAGE
Origin and History of the Park.....	1
Original Aspect of the Grounds.....	9
Location and Extent of the Park .....	11
The Area of the Park, as compared with that of the chief Pleasure-grounds of the United States and Europe, and the other Parks and Squares in New York.....	12
General Plan of the Park: Drives, Bridle-roads, Walks, Transverse-roads, Bridges, Lakes, Lawns, Arbors, etc..	14
Cost of the Park.....	22
The Park Trees.....	22
Geology of the Park.....	25
The Attendance at the Park.....	28
The Access to the Park.....	29
The Park Hours.....	31
The Park Walls.....	32
The Park Gates.....	34
The Croton Reservoirs.....	35
The Marble Arch.....	39
The Mall.....	39
The Park Music .....	41
Trees planted by the Prince of Wales .....	42
The Japanese Tree.....	43
The Terrace .....	43
The Ramble .....	47
The Vine-covered Walk.....	49
The Stone Arch.....	50
The Cave.....	50
The Tunnel.....	51
Foot-bridges by the Lake.....	51
The Bow Bridge .....	52

The Central Lake: the Swans; the Boats; Winter Refreshment-houses; the Skating Carnivals; Skating Laws....	52
The Balcony Bridge.....	62
The Museum, or Arsenal .....	63
The Zoological Garden.....	65
The Birds of the Park.....	67
The Pond .....	67
The Flower Garden .....	68
The Green.....	69
The Playground.....	70
The Dovecot .....	71
The Evergreen Walk.....	71
The Cedars .....	72
The Maze.....	72
The Winter Drive.....	73
The Conservatory Lake.....	74
The Knoll.....	74
The Pool.....	75
The Loch.....	76
Cascades in the Upper Park.....	77
Stone Bridge near Harlem Lake.....	77
The Grotto Bridge.....	80
The Boulevard Drive.....	81
The Refectories.....	82
Mount St. Vincent.....	83
The Harlem Lake.....	85
The Arboretum.....	86
McGowan's Pass.....	87
The Great Hill.....	88
Elevations of various localities in the Park above tide-water	89
The Bluff.....	90
The Great Drive.....	91
Underground .....	92
The Designers and Constructors of the Park.....	93
The Government of the Park.....	97
Ordinances of the Park.....	97
The Future of the Park.....	101



# THE CENTRAL PARK.

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## ORIGIN AND HISTORY.

THE great Central Park of New York has become already so much the pride of the citizen and the marvel of the stranger, as to need a chronicle which may serve both as a guide to the visitor while exploring its varied beauties, and as a memorandum for after reminder and reference.



Such a guide and souvenir we shall endeavor to provide in the following pages.

The idea of a great park for the metropolis, commensurate in extent and embellishment with the needs of a vast and ever-increasing population, was first whispered about the year 1851, the project commending itself at once to the

popular fancy, and rich and poor alike, with laudable liberality and intelligence, giving a hearty assent.

The lamented Andrew J. Downing, then in the height of his fame as a landscape gardener and rural architect, employed his able pen enthusiastically in advocacy of the scheme. "The leading topic," said he, in a paper written at the time, "of town gossip and newspaper paragraphs in New York is the proposed new park. Deluded New York has, until lately, contented itself with the little door-yards of space—mere grass-plots of verdure—which form the squares of the city, in the mistaken idea that they are parks! The fourth city in the world, with a growth which will soon make it the second—the commercial metropolis of a continent, spacious enough to border both oceans, has not hitherto been able to afford sufficient land to give its citizens (the majority of whom live there the whole year round) any breathing space for pure air, any recreation ground for healthful exercise, any pleasant roads for riding or driving, or any enjoyment of that lovely and refreshing natural beauty from which they have, in leaving the country, reluctantly expatriated themselves for so many years, perhaps forever. Some few thousands, more fortunate than the rest, are able to escape for a couple of months into the country, to find repose for body and soul in its leafy groves and pleasant pastures, or to inhale new life on the refreshing seashore. But, in the mean time, the city is always full. Its steady population of many hundred thousand souls is always there—always on the increase. Every ship brings a live cargo from over-peopled Europe to fill up its ever-crowded lodging-houses; every steamer brings

hundreds of strangers to fill its thronged thoroughfares. Crowded hotels, crowded streets, hot summers, business pursued till it becomes a game of excitement, pleasure followed till its votaries are exhausted—where is the great reverse side of this picture of town, life intensified almost to distraction?"

In this same earnest paper Mr. Downing goes on to discuss at length the many benefits to be gained through the creation of such a park as the one then proposed and since so amply provided. He dwells upon the sanitary, the social, and the æsthetic advantages so sure to accrue; and even upon the financial view of the subject, showing its promise, with all its cost, as a mere paying business investment. He speaks of the physical rest and recuperation it would afford to all, especially to the poor and the over-worked; of the innocent and the ennobling pleasures it would give to all—rich and poor, old and young alike; of the effect its beauties would produce in the awakening and the cultivation of the public taste; and of the wealth which it would bring to the city, indirectly, through that refinement and elevation of the moral tone of the people which could not but follow; and, directly, by the increased value it would give to much of the real estate of the city, and through the expenditures of the thousands of strangers who would be attracted hither by its multi-form beauties.

This paper, like many others in the same vein, was but an expression of a feeling which had been for a long time increasing in the popular heart; and it was evident that the great park question was one only of locality, extent, and style.



The Hon. Ambrose C. Kingsland, then mayor of New York, recognized the public sentiment on the subject, and, on the 5th of April, 1851, took the initiatory official steps towards a realization of the general wish, by commending it in a special message to the attention of the Board of Aldermen. This message was referred to the Committee on Lands, who reported that the matter had elicited a high degree of interest, and that they heartily concurred in the views of the mayor,—a report evincing an intelligence and a regard for the public good not proverbially characteristic of the action of "Common Councils."

The park being thus resolved upon, the next question was as to where it should be located and what should be its extent. The report of the aldermen, in answer to the mayor's message, suggested the ground lying in the upper part of the city along the East River, known as Jones' Wood—a very pleasant domain then and now, and well supplied with fine forest-trees. The suggestion of the Common Council was acted upon, and, in accordance therewith, application was made to the Legislature at its extra session in 1851, and an act known as the "Jones' Woods Park Bill" was passed by that body on the 11th day of July, 1851.

The passage of this act gave rise to a warm dispute in respect to the relative advantages of this and other grounds, which resulted in the appointment of a special committee to examine and report whether there was not, within the limits of the city, a spot more adapted to the requirements of a public park than the one designated by the Legislature.

As the park question was considered, it gained daily

in estimation; so that the one hundred and fifty acres embraced in the Jones' Wood manor, though they might have been thought extended enough at the beginning of the scheme, now began to be looked upon as entirely too narrow in compass, and more room was soon declared to be necessary. Heretofore the city parks had been measured by tens of acres, but now the public ambition demanded that the enumeration should be by hundreds, if not by thousands! The result was, that the special committee of the Common Council made a careful report, in which they urged the use of that particular central district which was afterward so wisely chosen.

In accordance with this amended geography, the Legislature was again applied to, and an act was passed on the 23d of July, 1863, authorizing the taking of the new site—that now inclosed in the park walls. The Jones' Wood project was gradually dropped, and the bill referring to it was afterward repealed.

The original charter and plan of the park embraced the present grounds northward as far as One Hundred and Sixth street only,—the extension to One Hundred and Tenth street having been subsequently made, after various legal difficulties and delays, very annoying and inconvenient to the commissioners, architects, and engineers of the park, but of little interest to the visitor now, beyond the pleasant fact that the area has been so aptly and advantageously extended.

On the 17th of November, 1853, the Supreme Court appointed a board of five commissioners of estimate and assessment to take the lands for the proposed park. These commissioners completed their labors on the

second day of July, 1855, and their report was confirmed on the 5th day of February, 1856.

On the 19th of May following, the Common Council adopted an ordinance, creating the Mayor and Street-Commissioner commissioners of the Central Park, with power and means to proceed in the execution of the work proposed. This board immediately entered upon their labors, after inviting and securing the co-operation of several distinguished citizens, among whom was the late Washington Irving and the historian Bancroft.

These gentlemen met on the 29th of May, 1856, and organized by electing Mr. Irving president of the board. They speedily arranged the preliminaries for carrying into effect the objects of the commission, and fell at once into the consideration of the respective merits of the various plans submitted for their approval, from which they selected the one in general accordance with which the work has since been executed.

The coast thus cleared, an efficient corps of engineers commenced the required surveys, under the direction of Egbert L. Viele, now General Viele, and then the chief executive officer of the park. The entire area was divided laterally into four sections, each of which was assigned to a separate squad, consisting of a surveyor-in-chief, a first and second assistant, and an axe-man. The surveys were begun early in June, 1856, and the results were satisfactorily reported six months later.

Thus, after six years of suggestion, discussion, legislation, and other preparations, every thing was in complete readiness for action; and, in the spring of 1857, large forces were employed, and have been engaged in the great work ever since.



## ORIGINAL ASPECT OF THE GROUNDS.

The Central Park, though blossoming in beauty like the rose to-day, was yesterday, as it were, only a wilderness—as barren and dreary a wilderness as one might ever wish to enter. Despite the marvels of science, art, and enterprise now to be seen there at every step, the whole region, less than a single decade ago, was a jungle, in which desolate ridges of barren rock alternated with dark morass and stagnant fen, and from which even such scant charms as nature had originally bestowed upon it had been stripped by the lawless vagabonds who had hidden themselves within its wild recesses.

The region “was made up,” say the commissioners in their reports, “of low hills and hillocks, the rock, of which they were chiefly composed, everywhere cropping out, sometimes boldly, sometimes in large, smooth, flattish masses washed bare of soil. With the exception of portions of two swampy valleys, and some boggy meadow tracts, there was scarcely an acre in the present Lower Park in which the great underlying ledge of gneiss rock did not thrust itself above the surface. Probably not a square rood could be found throughout, where a crowbar could be thrust its length into the ground without encountering rock, and often, in places where no rock was visible, it was found to be within three inches to two feet of the surface for long distances together.

“Many of the people dwelling in the squalid huts of this God-forsaken *terra incognita* were (still quoting

the reports of the commissioners) engaged in occupations which are nuisances in the eye of the law, and forbidden to be carried on so near the city. Occupations followed, therefore, at night, in wretched hovels half hidden among the rocks, where also heaps of cinders, brickbats, potsherds, and other rubbish were deposited by those who had occasion to remove them from the city."

This doleful aspect of the country now so charming was made even more repulsive by the confusion incident to the grading of streets then in progress through the rocky ledges and slimy fens. Some idea of the ancient appearance of the park-grounds may be obtained from a glimpse at the yet remaining rugged look of some of the streets in the immediate vicinage. The gentlemen employed in surveying and reclaiming the country could hardly have had wilder, and certainly not more dangerous work in the solitudes of a western forest. It is of such unpromising material that the present Arcadia has been made, and which has proved to be, in judicious and skilful hands, of far greater capacity for the creation of beauty and variety of effect, than could have been the richest and most lavishly wooded level lawns and slopes, showing in the picturesque as well as in the moral world, that it is from the nettle Danger the flower Safety may be most surely plucked.

This look back upon the unpromising past of the park will, we trust, only heighten the pleasure of the visitor while contemplating its present wonderful metamorphosis, as the oak grows to the eye grander in its forms when we remember the wee acorn from which its majesty has sprung.

## - LOCATION AND EXTENT OF THE PARK.

THE city of New York, which occupies the entire island and county of New York, is about fourteen miles long from north to south, and in width varies from half a mile to two and a half miles. It lies upon the upturned edge of the primitive range, which extends through Westchester County and New England into Canada. The upper and middle sections are rough and broken, from the almost constant outcropping of the rock. The ground here is of very varied surface, sometimes reaching an elevation above tide-water of from seventy to one hundred and thirty feet, forming precipitous hills and deep valley stretches. There is a line of elevation along the western side of the island, from which the ground descends to the Hudson and East rivers. It is on the eastern slope of this range that the park has been constructed. In form, it is an elongated parallelogram, extending north and south about two and a half miles, and in width half a mile; lying between Fifty-ninth street and One hundred and tenth street, in length, and between Fifth Avenue on the east, and the Eighth Avenue on the west. The lower extremity is about five miles from the Battery at the south end of the island, and nearly the same distance from Spuyten Duyvel Creek at the opposite extremity. From the western side to the Hudson is three-quarters of a mile, and from the eastern side to the East River nearly a mile. The distance from one end of the grounds to the other is as great as that from the Battery to Union Square, and the breadth is as



great as the space between the Bowling Green and the City Hall. Its total area is eight hundred and forty-three acres, which is more than seven times the united extent of all the other squares and public places in the city. To the measurement here given, there may be added nineteen acres more, which are contained in the ground known as Manhattan Square, lying near the centre of the western side of the park, and which has been placed by the city under the care of the Park Commissioners, to be improved and used in connection with the park proper. Manhattan Square extends from Seventy-seventh to Eighty-first street, and from the Eighth to the Ninth Avenue. It is reached from the park by roads passing *under* the high grade of the Eighth Avenue at this locality, and is intended for use, ultimately, as a zoological garden.

The park far exceeds in extent any other cultivated pleasure-grounds in the United States, and compares, in this respect, favorably with the most famous works of the kind in the Old World—surpassing, indeed, many of wide repute and great age, as may be seen by a glance at the measurements given in the following table:—

*Extent of the Central Park as compared with the other great pleasure-grounds of the United States and Europe:*

	Acres.
Central Park, in New York .....	838
Hyde Park, in London .....	389
Kensington Park, in London .....	227
Regent's Park, in London .....	372
Victoria Park, in London .....	284

	Acres.
St. James' Park, in London.....	83
Greenwich Park, in London.....	174
Windsor—Great Park, near London.....	3500
“ —Little Park, “ “.....	300
Hampton Court and Bushby Park, near London..	1842
Richmond Park, England.....	2468
Kew Gardens, “.....	684
Battersea Park, London.....	175
Phoenix Park, in Dublin.....	1752
Glasgow Green, in Glasgow.....	136
Gardens at Versailles.....	3000
Bois de Boulogne, in Paris.....	2158
Tzarskoe Selo, St. Petersburg.....	350
Thiergarten, Berlin.....	200
Englishher Garten, Munich.....	500
Prater Garten, Vienna.....	1500
Park of Schoënbrun, near Vienna.....	711
Park and Garden at Madgeburg.....	120
Birkenhead Park, near Liverpool.....	190
Druid Hill Park, Baltimore.....	550
Common, Boston, Massachusetts.....	50
Prospect Hill Park, Brooklyn, New York.....	267

*The extent of the Central Park as compared with that of other parks and squares in New York:*

	Acres.
Battery.....	10
Park—City Hall.....	10
Hudson Square.....	4
Washington Square.....	9
Tompkins' Square.....	10
Union Place.....	3

	Acres.
Stuyvesant Square .....	3
Gramercy Park .....	1
Madison Park .....	6
Bloomingdale Square .....	18
Hamilton Square.....	15
Observatory Place.....	25
Manhattan Square.....	19
Mount Morris .....	20
<hr/>	
Total.....	153
Central Park .....	838

### GENERAL PLAN OF THE PARK.

The park is virtually divided crosswise into three sections of unequal extent, by reason of the position, near the centre, of the reservoirs of the Croton aqueduct. The southern portion, which has been heretofore known, and which will, no doubt, continue to be known, as the Lower Park, contains an area of about three hundred and thirty-six acres, extending from Fifty-ninth to Seventy-ninth street—the lower margin of the old reservoir. This part of the domain was the first which was improved, and it has heretofore been, and may almost be said to be still, the park itself—the visitors generally, excepting those in carriages or on horseback, rarely extending their explorations further at present.

The Croton Lakes, known as the old and the new reservoirs, occupy much of the central division, lying between Seventy-ninth street and Ninety-sixth street,

leaving only comparatively narrow spaces for the park lawns and drives and walks on either side, east and west.

Above the reservoirs, and reaching to the upper extremity of the grounds at One Hundred and Tenth street, is the section popularly known as the Upper Park. This division, as we have just said, has thus far been but little frequented, comparatively, both from the reason that it has but recently been constructed, and that it is more remote from the city proper,—visitors usually exhausting themselves before it can be reached, in exploring the multiform beauties of the lower and more readily accessible grounds.

The Upper Park has, however, from its superior topographical character, greater picturesque capabilities than any other portion of the grounds, and will become in due time the most popular resort. The landscape there is bolder, the hill ranges more imposing, and the valleys, ravines, and brooks of more striking character than below; while the distant views and glimpses of the wide world away beyond the park are, there, of extraordinary extent and beauty.

It has obviously been the purpose so far of the commissioners and engineers of the park, in its construction, to produce an effect of simple, varied, rural, natural landscape, as widely distinguished as possible from the architectural effect of the all-surrounding city—to create, indeed, a veritable *rus in urbe*, with such art embellishments, of course, and such architectural structures as the character of the place and its intended use by great masses of people might need. The topography of the grounds afforded especial opportunities



for such an effect,—the uneven surfaces, and the rugged, rocky projections and elevations, the winding brooks, and even the dark jungles, so forbidding in their uncultivated and neglected state, presenting to the discerning eye and the skilful hand motives which required only to be judiciously assisted to produce the most varied and pleasing results.

To what extent the present natural and rural character of the grounds may be made to yield to the more purely artistic, remains to be seen. Art embellishment in the form of sculpture and architecture, will harmonize most agreeably with the landscape aspect, if not employed to excess; but it is a grave query whether it would be judicious to so crowd the park with buildings and monuments, however beautiful and picturesque in themselves, as to virtually cut it up into a catalogue of little parks, surrounding structures which may be seen just as well in the thronged streets.

It may perhaps be regretted, if there is any thing to regret in the admirable design and execution of this noble work, that the plan pursued has necessitated the use of so many structures in the form of bridges and archways as are to be found in the Lower Park, although a bridge is in its nature essentially picturesque. Nevertheless the bridges serve so excellent a purpose, and are so ingeniously adapted to their especial use, to say nothing of their architectural beauty and variety, that they will not only be welcomed, but will be regarded as one of the happiest and most useful features in the park construction, serving as they do to carry the carriage-drives, the bridle-paths and the foot-walks, over and under each other, in such manner that the visitor



ARCHWAY UNDER CARRIAGE DRIVE FOR FOOTPATH,  
EAST OF THE RAMBLE.



may pursue either drive, ride, or walk, for miles and miles throughout the whole winding tour of the grounds without ever once having occasion to intrude upon or to be intruded upon by the others. This very felicitous effect we shall see hereafter more fully in our tour of the grounds.

*Carriage Roads.*—The great feature in the park design has been the construction of suitable carriage roads, a feature which has been so thoroughly realized under the careful supervision of Mr. William H. Grant, the engineer-in-chief, that the visitor may now drive, within the area of the park, over no less than nine and a half miles of charming macadamized and gravelled roads, winding their devious ways through valleys, by lakes and brooklets, along hill-ridges and precipices, now peering into shady glens, and now looking abroad over the wide arcadian acres to the busy world without; roads so admirable in construction and finish that slippered feet might almost tread them with ease and pleasure.

*Bridle Roads.*—Another prominent feature in the plan was provision for equestrian exercise. This was achieved, of course, even on the construction of the carriage roads; but apart therefrom and entirely distinct, the park affords five miles and a half of horseback or bridle road, as beautifully finished and as varied and attractive in its course as the grand drive itself; the road crossing the drives and walks, here, there, and everywhere, as before intimated, by means of picturesque archways over or underneath it, but never leaving the bridle-path proper.

*Walks.*—After the drives and the bridle-roads, and



more important than either, as interesting most the greatest number, was the matter of promenades and walks. Of these delightful facilities, the park affords, within its reach of two and a half miles by half a mile, a devious and ever-changing stroll of twenty-seven miles; which, considering the many objects to detain and interest the visitor by the way, is as long a summer morning's ramble as most people would care to indulge in.

This little walk will lead the visitor, by wide meadow stretches, along the margin of gentle lakes, into dark glens and caves, up toilsome acclivities, through bosky groves and tangled thickets, over broad terraces, studded everywhere with pleasant seats and rustic bowers, inviting to quiet rest and luxurious repose.

*Transverse Roads.*—A novel and peculiar feature in the construction of the park, is called in the park nomenclature the "Transverse Road." These roads, which are four in number, do not concern the visitor at all, but are provided for the use of the outside world, being *in* the park but not of it. They were provided, most judiciously, to obviate the trouble which would have been caused by so long an interruption of the passage from the eastern to the western side of the city, by the great length of the park. They traverse the breadth of the park from Sixty-fifth, Seventy-ninth, Eighty-fifth, and Ninety-seventh streets, entering on the Fifth Avenue, Sixty-ninth street, Manhattan Square, Eighty-sixth and Ninety-seventh streets on the Eighth Avenue. Drives and walks cross these traffic roads in such a manner that the trees and shrubbery hide them from view for the most part, so that they are rarely



TRANSVERSE ROAD. - SIXTY FIFTH STREET.



noticeable in the park except at their extremities, where they unite with the exterior streets. They thus furnish a direct means of transit across the park without causing inconvenience to visitors. The park too, not being directly accessible from these covered ways, they may be traversed at will by night, when the park itself is closed. The archways used in the construction of the Transverse Roads are plain in design, being made solely for use, and not as picturesque objects.

*The Bridges.*—The bridges and archways, not including those on the transverse roads just spoken of, are forty-three in number, and serve to traverse the lakes, and ponds, and brooks, or to conduct the drives and walks over or under each other. They are costly and picturesque structures, in every variety of design and of material; some being imposing works of marble and other rare stones; some of iron; some of brick; and others, again, of wood—the latter material being used in the smaller and more rustic works.

*The Lakes.*—The lakes of the park are of great extent and beauty, as we shall see when we come by and by to survey the ground in detail. The nucleus for these lovely waters was found in the springs and pools which abounded before the ground began to be cultivated; though they have been greatly increased, and are now amply fed from the Croton reservoirs. The shores have in all cases been preserved in their original natural form, excepting where boat-landings have been erected, or in the case of architectural works touching the banks. The total area of the waters of the park is estimated at forty-three and a half acres, exclusive of the one hundred and forty-one acres occupied by the



Croton reservoirs. The largest of the park lakes is that lying at the upper end of the Lower Park, between Seventy second and Seventy-ninth streets. This charming body of water is extremely varied in outline, and picturesque in its surroundings. It is covered with gay pleasure-boats and gondolas, and a host of beautiful swans dot its surface. In winter, it is the chief theatre for the exploits of thousands of daring or timid skaters.

The next of these picturesque waters in extent is that more recently constructed at the extreme north end of the park, and called the Harlem Lake. The area here is fourteen acres.

The third lake, which is known as the Pond, of nearly four and a half acres, is a very irregular body of water, lying at the southeast corner of the Lower Park, between the Fifth and the Sixth avenues, and between Fifty-ninth and Sixty-third streets.

The Pool is a picturesque nook of about two and a half acres in the Upper Park, near the Eighth Avenue, between One hundred and first and One hundred and second streets.

Conservatory Lake covers more than two and a half acres in the Lower Park, near the Fifth Avenue, and opposite Seventy-fourth street.

*Cascades.*—Various little streams are found in the park, dropping at times most agreeably over obstructing rocks. There are eleven of these pretty incidents, which may properly be dignified by the name of cascades.

*Lawns.*—Among the leading features of the original design of the park, which have been since accomplished.

are certain broad reaches of open meadow-land. There are now two such lawns on the western side of the Lower Park; one of ten acres called the Playground, and a second, close by, of fifteen acres, known as the Green.

In the Upper Park, above the new reservoir, there are two other lawns of ample area, known as the East and the West meadows.

*Arbors.*—The grounds abound in pleasant places of halt and rest, in the form of seats and benches by the roadside, and in summer-houses and bowers, rising on the summits of the hills, or nestled among the trees and shrubbery. These little places are chiefly of a very rustic character, and always picturesque in design. They contribute much to the general effect of the landscape, besides affording grateful shelter from sun or shower.

There is also ample provision of more private summer-houses for both sexes, hidden here and there at intervals among the trees, and which may be readily found, when needed, by following the painted indexes placed by the wayside.

*Refectories.*—It is intended also to provide suitable houses of refreshment within the park grounds, though only one such structure has thus far been erected. It is called the Casino, and we shall invite the visitor to its hospitalities in a later page of this volume.

In the course of time, similar edifices will be required and supplied in other portions of the park; for the honest exploration of the far-reaching ways and by-ways is very appetizing, and demands much sustenance—a due provision for the inner man generally con-

tributing much towards enlarging the capacity to perceive and enjoy the surrounding beauties of nature and art.

### COST OF THE PARK.

The cost of the lands taken for the park was \$4,815,671.60, and the expenditure for construction, from May 1, 1857, to January 1, 1865, was \$4,368,136.50, making a total outlay up to the latter date of \$9,183,808.10. The interest at six per cent. on the cost of purchase and of construction, added to the annual outlay for maintenance, will be equal to a *daily* rental for the park of eighteen to twenty thousand dollars,—a rather high figure even in the present days of lavish expenditure; but the city, fortunately, if not rich, will be no poorer for the outlay, returned as it is with generous interest, in many ways.

### THE PARK TREES.

The one great beauty wanting in the park, which neither money nor skill can wholly supply, and for which slow, steady-footed Time alone must be relied upon, is the crowning beauty and grace of vegetation, especially in large umbrageous trees.

The site of the park, as we have already said, was not promising in this respect. It was a rough and rocky spot, with no grand forests, and no soil to produce such growth. With the exception of isolated trees, and of clumps sparsely scattered here and there, the trees, though numerous enough, were but small and of by no

means luxuriant life. The vegetation originally found on the ground has not only been since much improved by careful nursing, but immense additions have been made by planting, and new beds of fertile earth have been created,—all giving promise of a future growth far beyond the natural capabilities of the original soil, and commensurate with the uses and requirements of the place as a sylvan retreat.

In the surveys of the grounds, preparatory to the work of construction, a careful memorandum was made of the botany of the region, from which it was found that, in the original area of the park, extending northward at that period to One Hundred and Sixth street only, there were growing about one hundred and fifty thousand trees and shrubs, of about seventy different species, the names and numbers of the chief of which, as seen in the subjoined table, it may be interesting to know:

Silver-leaved Maple (tree).....	9,000
Common Alder (shrub).....	12,000
Privet Andromeda (shrub).....	2,500
White Wild Honeysuckle (shrub) .....	600
Red Birch (shrub) .....	1,000
Paper Mulberry (tree).....	500
Water Beech (tree) .....	5,000
Chestnut (tree).....	500
Catalpa (tree).....	50
Bitter Sweet (climbing plant) .....	—
Sugar Berry (small tree).....	—
Virgin's Bower (climbing plant) .....	200
Sweet Pepper-bush (shrub) .....	1,500



White Varied Dog-wood (shrub) . . . . .	1,500
American Dog-wood (small tree) . . . . .	3,000
Wild Filbert (shrub) . . . . .	6,000
Persimmon (tree) . . . . .	500
Beech (large tree) . . . . .	2,000
White Ash (tall tree) . . . . .	100
Honey Locust (medium-sized tree) . . . . .	100
Witch Hazel (shrub) . . . . .	1,500
Black Walnut (tall tree) . . . . .	2,000
Red Cedar (tree-evergreen) . . . . .	few.
Wild Allspice (shrub) . . . . .	250
Sassafras (middle-sized tree) . . . . .	20,000
Sweet Gum (tall tree) . . . . .	6,000
Tulip-tree (40 to 80 feet high) . . . . .	500
Bay Berry (shrub) . . . . .	6,000
Button Wood, sycamore (tall tree) . . . . .	3,000
Balsam Poplar (tall tree) . . . . .	50
Cotton-tree (40 to 60 feet high) . . . . .	50
American Aspen (small tree) . . . . .	100
Choke Cherry (shrub) . . . . .	2,000
White Oak (tall tree) . . . . .	1,500
Red Oak (tall tree) . . . . .	2,000
Pin Oak (small tree) . . . . .	—
Common Locust-tree . . . . .	3,000
American Elm (tall tree) . . . . .	6,000
Maple-leaved Arrow-wood (shrub) . . . . .	5,000
Mountain-bush Cranberry (shrub) . . . . .	abundant.
Fox Grape (climbing vine) . . . . .	2,000
American Ivy (climbing vine) . . . . .	500

Many of the trees and shrubs and vines included in the preceding catalogue have, of course, been necessarily

destroyed or removed in the process of the park construction, while others have been carefully tended and their growth improved.

Large numbers of additional trees and shrubs of various kinds have been planted from year to year, and others are being continually set out, after due training, in the nurseries of the Upper Park. More than two hundred thousand trees, shrubs, and plants have been added to the original stock since the commencement of the work on the park—some of them being large trees transplanted, as along the great promenade of the Mall.

## GEOLOGY OF THE PARK.

Preparatory to the work of construction in the park, a careful examination was made of the geological structure of the grounds, a correct understanding of such details being of course essential to a proper pictorial treatment, and especially in determining upon the direction of roads, the best system of drainage, and the nature and capacities of the soils.

The rocks embraced within the original area are—

First—Gneiss (micaceous gneiss.)

Second—Mica slate.

Third—Granite, in numerous intrusive veins.

Fourth—Diluvial or drift deposits, including boulders.

Fifth—Soils derived from the decomposition of the gneiss and associated rocks.

The strata of gneiss exhibit no uniformity with regard to their strike and dip. They show everywhere violent dislocations, owing to the intrusion of various veins of

granite. In some localities they are in a vertical position or nearly so, varying from eighty degrees northwest to eighty degrees southeast; in others they vary from forty degrees to sixty degrees to the northwest and to the southeast. The prevailing direction of the strike is north-northeast.

*Mica slate* occurs in narrow layers and bands. There are also found among the minerals—

*Quartz*, of various shades of white and gray, as constituents of gneiss, mica, slate, and granite.

*Feldspar*, in two varieties.

*Adularia*, in a boulder of gneiss.

*Red garnet*, in compact grains and in small rhombic dodecahedrons, in gneiss, mica, slate, and granite.

*Magnetite*, in grains and small masses in granite.

*Black tourmaline*, in gneiss and granite.

*Chlorite*, in gneiss and granite.

*Phosphate of iron and manganese*, an altered form of tetraphyline in feldspar, on the line of contact between gneiss and a vein of granite.

*Labradorite*.

*Pyroxene*.

Of the rocks found in the park, the gray gneiss is best adapted for purposes of construction, owing to its being hard, easily dressed, and but little affected by exposure to the atmosphere.

The interlaminated gneiss is also a good building stone, but more difficult to dress than the gray gneiss. The coarse kinds of granite decompose too rapidly when exposed, and the mica slate is totally unfit for use on account of its rapid disintegration.

The localities in the Lower Park where the rocks are

perhaps least exposed to an examination, illustrating their superstructure, are the areas between Seventh and Eighth avenues, Fifty-ninth and Sixty-first streets, where the strike is from north ten degrees east to north twenty-five degrees east, and the dip from seventy-five to eighty-five degrees northwest.

Between Seventh and Eighth avenues, Sixty-second and Sixty-third streets, where the rock dips at the surface from eighty degrees northwest in perpendicular curving, and being considerably contorted at a depth of a few feet below the surface.

Between Sixth and Seventh avenues, Sixty-first and Sixty-second streets, the strike is north fifty degrees east, the dip is from perpendicular to eighty degrees southeast.

Between Seventh and Eighth avenues, Sixty-fourth and Sixty-fifth streets, the strike is north forty-five degrees east, the dip from perpendicular to fifty degrees southeast.

On Seventh Avenue between Sixty-fifth and Sixty-sixth streets the dip is forty-five degrees northwest.

The park has been carefully and judiciously designed and constructed, in accordance with the natural configuration of its surface. The hills, and valleys, and streams have been accepted as the perfect work of the great Artist, and the only effort made has been to display and heighten their beauty, not to destroy or alter them. Thus ravines have been deepened, elevations have been increased; here the broken rock has been hidden by turf and trailing vines, and there it has been exposed in bolder masses; and the waters have been led over precipices or collected in broad pellucid lakes.

## THE ATTENDANCE AT THE PARK.

The great and ever-increasing popular interest in the establishment and development of the new park is strikingly evinced by the large and constantly growing number of visitors. Records are kept by the authorities of the entrances at the various gates, which exhibit some curious and perhaps interesting statistics in this respect.

From these chronicles we learn that more than four millions of people entered the park in 1862, nearly four and a half millions in 1863, and nearly six millions in 1864. During the latter year, the number of visitors on foot was 2,295,199; the number on horseback 100,399; and the number of carriages 1,148,161.

The largest number of pedestrians entering the park during any one month of the year was 555,666, in January—that is, during the skating season.

The greatest number of equestrians during any one month was 14,802, in June, and the greatest number of carriages within a like period, was 147,344, in May.

The visitors on the Sundays of 1864 numbered 882,123 on foot; 15,860 on horseback; 199,590 carriages; and 20,721 sleighs.

During the same year, the number of visitors between the hours of five and six o'clock in the morning was—pedestrians, 1,067; equestrians, 858; and vehicles, 1,034; which speaks well for the habits of the people in the matter of early rising, though this was, of course, during the summer months.

The largest number of pedestrians entering the park at any one hour of the day through the year was



428,910 between three and four o'clock in the afternoon; of equestrians during the same space, 13,288, also from three to four o'clock P. M.; and of carriages, 225,330 between four and five o'clock in the afternoon.

The number of visitors on foot at the park, between the hours of ten and eleven o'clock at night, during the year, was 3,800; of equestrians, 14; and of vehicles, 2,496.

The largest number of pedestrians visiting the park in any one day in the year 1864 was 45,129, on the 17th of January, during the skating season. The smallest number of pedestrians in any one day of the same year was 46, on the 30th of March. The largest number on horseback during any one day was 1,075, on the 12th of June; and the smallest number, one only, on the 30th of March. The largest number of vehicles in any one day of the year was 13,814, on the 29th of May; and the smallest number was 101, on the 26th of March.

### ACCESS TO THE PARK.

The public means of conveyance to the park from all parts of the city are ample—that is, from the city proper, lying below the park. The cars of the Sixth Avenue Railway, for the city fare of six cents, will leave the visitors at the Sixth Avenue and Fifty-ninth street gate, the chief entrance thus far for pedestrians, and a half mile or more only from the Mall, the Central Lake, the Terrace, and Ramble, and most of the leading points of attraction in the Lower Park.

Taking the cars of the Broadway Railroad, or those

of the Seventh Avenue road, the visitor will be dropped at the Fifty-ninth street and Seventh Avenue entrance, intended for pedestrians only.

By the Eighth Avenue Railway, the visitor will reach the park at the southwest corner—that is, at the junction of Broadway and the Eighth Avenue—a gateway either for footmen, equestrians, or carriages. Continuing further on the Eighth Avenue road, which follows the western line of the park through its whole length, he may be dropped at either of the western gates on that side, which are placed at Seventy-second street, in a line with the Central Lake, the Ramble, the Mall, and other leading features of the Lower Park; at Seventy-ninth street (Manhattan Square), in a line with the lower end of the Old Reservoir, the Tunnel, and the Ramble; at Eighty-fifth street, a point nearly between the Old and the New reservoirs; at Ninety-sixth street, in a line with the upper boundary of the New Reservoir; or at One hundredth street, near the Pool, and the great East Meadow of the Upper Park; or, leaving the cars of the Eighth Avenue road at the extreme upper end of the park, he may enter at this corner, or he may walk to the gate at One hundred and tenth street and Seventh Avenue, on the northern boundary line, and enter near the old historical grounds of the Upper Park.

By the Fifth Avenue route, which is not traversed by railway, and only as far as Forty-second street by omnibus, one may reach the chief carriage entrance at Fifty-ninth street and Fifth Avenue. The other gates on the Fifth Avenue, or east side of the park, are located respectively at Seventy-second, Seventy-ninth, Ninetieth,

Ninety-sixth, One hundred and second, and One hundred and tenth streets. The Seventy-second and the Seventy-ninth street entrances, particularly the former, are convenient to all the chief beauties of the Lower Park.

The nearest entrance to the park at the northeast, for carriages, is at Sixth Avenue and One hundred and tenth street.

The Ninety-sixth street gate is near the upper end of the New Reservoir; and that at One hundred and second street enters near the middle of the Upper Park.

Taking the cars of the Third Avenue Railway, the visitor may reach either of the Fifth Avenue gates above named, by walking across from the Third to the Fifth avenue.

The cars of the Belt Railway, plying between the South Ferry (near the Battery) and the park, by the line of the Hudson and East rivers, will leave the visitor at either of the Fifty-ninth street gates.

### THE PARK HOURS.

As a necessary part of the police system of the park, for the proper care and protection of the grounds, due note will be made of entrances and exits, and the gates will be opened and closed at fixed hours.

The park is open, by the present schedule of hours, as follows:

During the months of

December,	}	From 7 A. M. to 8 P. M.
January,		
February,		

During the months of

March,	}	From 6 A. M. to 9 P. M.
April,		
May,		
June,		
October,		
November,	}	From 5 A. M. to 11 P. M.
July,		
August,		
September,		

And in the skating season till twelve o'clock at night, at which hour it is necessary that the ice be cleared, in order to fit it for the following day.

In the latter part of November and in the early part of December, and in March, in this climate, there are but few persons who desire to be either riding or walking in the park after nightfall; and it would not be economical to keep the park open, with its force of keepers, to accommodate the few who might desire to use it as a convenience on their way out of or into the city.

It is the general custom of the directors of all the great parks in Europe—a custom adopted as the fruit of a long experience—to close their grounds, earlier or later, at night: as, for example, at Hyde Park, in London, where the gates are opened at five A. M. and are closed at ten P. M. throughout the year; at St. James' Park, in London, which is accessible only from six A. M. to nine P. M.; and at the Bois de Boulogne, in Paris, only open at certain hours.

### THE PARK WALLS.

The exterior or boundary walls of the park, which are now in process of construction, are built of stone,

in a style varying in accordance with the surface of the ground and the grade of the surrounding streets. The total extent of wall, exclusive of gateways and of such portions as will, from the precipitousness of the rock, require no inclosure, will be twenty-nine thousand and twenty-five feet, or less than six miles.

The kinds of stone thus far used on these walls are as follows:

*Gneiss*, obtained from the vicinity of the park, for the part of the "vertical" wall below the level of the sidewalk, and for the "battered" walls.

*Hudson River Blue-stone*, for the base course to vertical wall (on Fifty-ninth street) at the level of the sidewalk.

*New Brunswick Freestone*, for the balance of the vertical wall above the base.

The general exterior height of the walls, where the surface of the park is nearly even with or is depressed below the grade-line of the outer streets, is three feet ten inches, and the inside height is eight feet.

Outside of the boundary walls, along the whole line of the park, there is a broad gravelled walk, thirty to forty feet in width, planted both on the inner and the outer edge with maple or elm trees, which, when fully grown, will produce a magnificent promenade, over-arched with a canopy of charming verdure; while the opposite side of the street, across the public carriage-ways, will no doubt be soon lined with stately mansions or crowded with gay and elegant shops; making of the outside of the grounds even a broad and beautiful boulevard.



## THE PARK GATES.

The architecture of the gateways to be erected at the various entrances to the park is not yet determined, though it is understood and expected that it will be in generous accordance with the noble requirements of the case.

It is obvious that these important structures—the portals of so magnificent a domain—should be themselves of the most imposing character—replete with all that is beautiful, and commanding in design and execution.

It is proposed to give the various gates certain names of dignity and significance, in the spirit of the beautiful and meaning symbolism found in appellations of similar structures in ancient times, of which many examples are seen in the sacred writings,—some drawn from local circumstances, as the Corner Gate, the Valley Gate, the Prison Gate, the Gate of the Fountain; and again, others named in especial honor, as the King's Gate, the "Gate of the Children of the People"—all dignifying the "gate" as the emblem and index of the spot or place it served to guard.

In this spirit, the committee on the nomenclature of the park gates have advised the naming of them as follows, with the expectation that the several designs shall include the symbolical sculpture which the appellations suggest :

5th avenue and 59th street.	The Scholars' Gate.
6th " " 59th "	The Artists' Gate.



WEST SIDE OF THE OLD RESERVOIR.



7th avenue and 59th street.	The Artisans' Gate.
8th " " 59th "	The Merchants' Gate.
8th " " 72d "	The Women's Gate.
8th " " 79th "	The Hunters' Gate.
8th " " 85th "	The Mariners' Gate.
8th " " 96th "	The Gate of All Saints.
8th " " 100th "	The Boys' Gate.
5th " " 72d "	The Children's Gate.
5th " " 79th "	The Engineers' and Miners' Gate.
5th " " 90th "	The Strangers' Gate
5th " " 96th "	The Woodman's Gate.
5th " " 102d "	The Girls' Gate.
6th " " 110th "	The Farmers' Gate.
7th " " 110th "	The Warriors' Gate.

Mr. Richard M. Hunt, the architect, has made imposing monumental drawings in this spirit of the past, for the four gates required for the lower boundary of the park on Fifty-ninth street, which designs have been accepted by the commissioners, but for some reason have not yet been executed.

## THE CROTON RESERVOIRS.

The Croton Reservoirs, which lie near the centre of the park, were located, and one of them was constructed long before the occupation of the region for its present uses, so that they became a necessity instead of a choice, as prominent incidents in the work. This necessity, which at first seemed to be a matter of

regret, now promises to be one of felicitation rather, so ingeniously have the park engineers turned it to account.

The Old Reservoir is situated between Seventy-ninth and Eighty-sixth streets, and may be most directly reached by the Seventy-ninth street gates on the Fifth and the Eighth avenues. The lower line of the reservoir forms the virtual boundary of the Lower Park, on Vista Hill, at the head of the Ramble. It is a parallelogram in form, 1,826 feet in length and 835 feet wide, covering an area of thirty-one acres, and holding 150,000,000 gallons of water. It is constructed of very solid masonry, forming ponderous inclosing walls twenty feet broad on the top and sloping down on either side. It is divided into two sections, one having a depth of thirty and the other of twenty feet.

The top of the huge walls or banks affords a broad and beautiful promenade when the sun's rays are not too fervid or the winds too rough. The park walks lead here and there to this fine esplanade; the drives and rides now and then rise to a level with it, and present unexpected peeps for a moment at the broad, blue waters; while the grading of the roads and the disposition of the vegetation are in such wise as to best relieve the original monotony of the continuous walls, with their formal lines and lofty position.

The New Reservoir, which was demanded by the increased needs of the growing population of the city, is a very much larger work and of much more recent date. It was constructed at the same time as the park itself, and is, indeed, yet hardly completed. It lies just above the other structure, and extends from Eighty-sixth to Ninety-sixth streets, occupying nearly the



whole width of the park. The area of this grand basin is one hundred and six acres, and its capacity, when full, is *one thousand millions* of gallons. It may be reached at once at its northern and southern extremities by the Ninetieth and Ninety-sixth street gates on the Fifth Avenue, or by the Eighty-fifth and Ninety-sixth street entrances on the Eighth Avenue. One of the four transverse or traffic roads cross the park just above, and another below it. Just above the New Reservoir are the East and West meadows, and beyond all the beautiful incidents of the Upper Park. The New Reservoir, unlike its older neighbor, is very irregular in form, but is inclosed, as the other, in high walls of massive stone, which seem strong enough to outlive the ages. The summit of the walls serves as a promenade for the park visitors, as do the walls of the older work; though the walk here is broader and the lookout finer, reaching as it does over wider floods to far away scenes beyond the park limits. The drives and walks rise at intervals, as at the other reservoir, to a level with the top of the embankments, giving the tourist sudden glimpses ever and anon of the water, which are all the pleasanter from coming so unexpectedly upon him.

These massive basins receive the floods of the great Croton Aqueduct, and hold them in safe-keeping for the needs and pleasures of the hundreds of thousands of the surrounding population.

Were they far less picturesque in their physique than they are, they would, to the citizen at least, still be objects of most happy contemplation, in remembrance of the important work they help to perform.

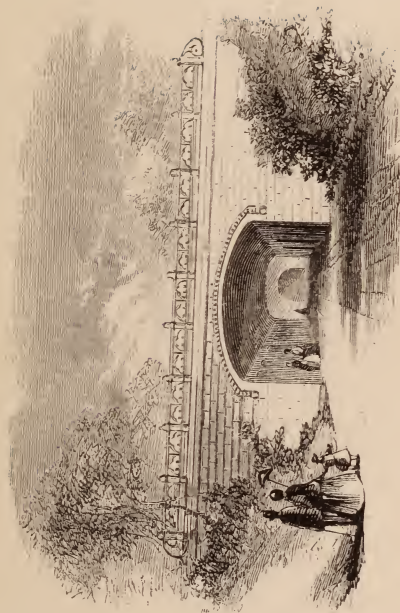
*The Gate Houses* at the upper and lower sides of the New Reservoir are massive stone structures, of great interest in respect both to the architecture and their superb hydraulic machinery.

Looking out upon the reservoirs, it will be pleasant to recall such a history as may be told in a few words of the great achievement of which they form a part.

The Croton Aqueduct conducts the pure brooks of the Hudson River highlands to the city of New York, over a distance of more than forty miles. The whole of this long journey, from the Croton Lake where the mountain waters are gathered to the reservoirs of the park, is traversed by a spacious and costly structure of brick and stone, embellished at frequent intervals with massive viaducts and bridges, each one of which is in itself a fabric of daring enterprise and expenditure; and one of the most beautiful of which structures—the High Bridge at Harlem—comes into very picturesque view from many points of the upper grounds of the park.

The construction of the Croton Aqueduct was commenced in May, 1837 (just twenty years before the beginning of the park), and was completed in June, 1842. On the 27th of June, the water, after traversing for the first time the entire length of the aqueduct, entered the receiving reservoir in the city—now known as the Old Reservoir of the park—and, on the 4th of July following, the floods made their first entrance into the distributing reservoir on the Fifth Avenue, at Forty-second street.

On the 14th of October, 1842, the completion of the greatest work (except, perhaps, the Erie Canal) ever undertaken by the State or the city of New York, was



THE MARBLE ARCH.



celebrated by the people with great pomp and festival, amidst the floating of banners and the thunder of cannon, and with general jubilee in all hearts.

The total cost of the construction of the Croton Aqueduct was, in round numbers, twelve millions of dollars.

### THE MARBLE ARCH.

The Marble Arch is an imposing structure in the lower portion of the park, crossed by the carriage-road as it passes by the lower end of the Mall, and traversed underneath by the foot-path from the Sixth Avenue gate to the Mall and Terrace. After passing through the grand corridor of the Marble Arch, the visitor ascends at the upper end by broad flights of stone steps to the level of the Mall. On the sides of the corridor or interior of the archway, seats are placed for the repose of the weary pilgrim; and, by the steps at the upper end, the passage is faced by a niche or recess, in which is a drinking-fountain. This archway is one of the most stately and costly of the architectural embellishments of the park.

### THE MALL.

The Mall is situated in the southwestern portion of the park, and forms, both geographically and in point of attraction, a central feature of its lower division. Grouped around the Mall, and leading to or from it, are many of the finest architectural structures and incidents of the park. The Carriage-drive, from the Fifth



Avenue gate at Fifty-ninth street, leads directly towards the Mall,—as it does indeed, more or less directly, from all the lower entrances to the grounds. The foot-paths also tend in the same direction, as all roads lead to Rome.

The Mall is the grand promenade of the park, and the focus of that portion of it which is intended as an illustration of the beautiful and the sumptuous in the art of landscape embellishment and culture, in contradistinction to the rustic and the picturesque simply. The grand avenue of the Mall, instead of being an intricate walk like the Ramble near by, with a thousand abrupt twists and turns, is a stately esplanade, generous in breadth, and perfectly straight and level in its course, planted on either side with rows of noble elms, whose spreading branches will, in due time, cover it with an overarching canopy of green.

The length of the Mall is twelve hundred and twelve feet, or nearly a quarter of a mile, and the total width is two hundred and eight feet, the main central walk being thirty-five feet wide, and the rest of the plateau being covered with greensward. Besides the row of trees on either side of the central gravelled walk, there are, outside of them, two other rows, within which, also, paths may be made. This promenade is well furnished with seats for the weary, and at its extremities are found drinking-fountains for those who thirst. The elevated and central position of the Mall makes it an eligible point from which to watch the teeming life and fashion of the place, since, as we have said, the great circuit or Drive skirts it on either side; and at its upper extremity are found the Music Pavilion, the Casino, the Vine-

covered Walk, the Carriage-concourse, the Terrace, and the Lake.

The site for the Shakspeare Monument is on the Mall, at the southeast corner of the walk. West from the centre of the Mall, and between it and the Drive, may be seen the oak and elm planted by the Prince of Wales during his visit to the city, in 1860. Not far from the Mall, northeasterly, is the site of the Conservatory and the Conservatory Lake. Lying west of the whole length of the Mall, across the grand Drive, is the broad stretch of greensward known as the Green; and just south of that, again, is the Playground, a beautiful lawn, scarcely inferior in extent to the Green. The hill climbed by the Ramble from the shores of the Lake, and upon the top of which lies the Old Reservoir, is in full view, with the whole slope of the Ramble itself, from all points on the Mall.

### PARK MUSIC.

The Music Pavilion was erected in 1862, after the admirable design of Mr. Mould. It stands near the head of the Mall, on the west, and is an exceedingly pretty ornate structure of the pagoda fashion.

The Music Pavilion is provided for the accommodation of the fine bands which discourse their winning strains without charge to the assembled multitudes of the park, on fine Wednesday and Saturday afternoons in summer-time.

The free musical entertainments of the park are of a high character, the musicians being skilled in their art,

and their selection of pieces being made from the most famous productions in the repertories both of native and foreign composers, interspersed with the national airs of all lands.

Some idea may be formed of the popular appreciation of this item in the pleasures of the park, in the fact that over forty-six thousand persons are known to have assisted at the performances at one-time; thousands enjoying the pleasant strains, while lounging on the lawns around, or on the rustic seats amply provided, and other thousands, while lolling in their luxurious carriages along the drives, and on the Concourse hard by.

During the musical entertainments, visitors are permitted to occupy such portions of the lawns on the Mall as are for the time marked "common," though the usual injunction is to "keep off the grass."

It is proposed to provide bands of music in other parts of the grounds, in order to accommodate the ever increasing number of visitors.

The annual cost of the musical entertainments is about five thousand dollars, which is paid in part by the contributions of the various railway companies, whose lines lead to and from the park; they finding their reward in the increased fares which the greater rush to the park pours into their treasuries.

## TREES PLANTED BY THE PRINCE OF WALES.

His Royal Highness Albert Edward of England, during his visit to New York, in the autumn of 1860,

honored the park, then in its infancy, by planting within it a specimen of the English Oak, and of the American Elm.

These trees stand on the right of, and near to the great Drive, as it passes along the western side of the Mall, and almost opposite the centre of that promenade. They have thriven well, and promise to become wide-spreading ornaments of the grounds. May they, in their long life and health, be emblems of the royal planter's own career and destiny.

### THE JAPANESE TREE.

During the same season, the autumn of 1860, in which the Prince of Wales made his offering to the park, in the planting of an Oak and Elm, the Japanese Embassy, then visiting the city, planted a young Cedar on the opposite side of, and a little further up that part of the Drive, by the margin of which the prince's trees are growing.

Unlike the prince's trees, though, that of their Japanese excellencies did not live. Its place has, however, been supplied by another and more fortunate planting, in memento of the interesting incident.

### THE TERRACE.

The Terrace, in its grand design and in its sumptuous beauty, may be regarded as the crowning incident in the park architecture, as it is the culminating point in this

feature of finished artistic elegance which it was intended to give to this portion of the grounds, in distinction from the more rural aspect of the rest; and to which the stately promenade of the Mall adjoining, and the Marble Archway just below, both lead the way æsthetically as well as geographically; and which is still further expressed in the studied design of the Conservatory Lake close by, with its proposed sculptured banks and its exotic gardens; also in the neighboring Music Pavilion, the Carriage-concourse, the Vine-covered Walk, and the Casino.

The Terrace, with its accessories, is regarded as the grand open-air reception-hall of the park, where all the beauty and elegance and state of which the city can boast is expected to gather at the fitting hour,—no matter how it may, at other times, be scattered and lost amidst the glens and paths and labyrinths all around.

The Terrace is the upper terminus of the Mall and of the plateau which it traverses. Descending from this plateau, it conducts the visitor, by broad and richly ornamented flights of stone steps, to the banks of the principal lake, where it ends in a broad, richly paved area, decorated with sumptuous fountains and balustrades. A superb archway or arcade beneath the grand Drive, which passes around the head of the Mall and between it and the Terrace, makes a chief feature in the architecture of the Terrace. This archway is reached from the Mall by broad flights of stone steps; as the open esplanade in front, on the lake, is reached from the upper side of the Carriage-way.

The interior walls of the arcade are arched to correspond with the external openings, and within the



leading lines these arches are finished with marble and colored stone. Some of the recesses form semi-circular niches, and are occupied by wall-fountains. Others have a flat surface decoration, or are embellished with fine designs in fresco or relief. In the construction of the Terrace, with its massive steps, its arcade, and its esplanade, consideration has been had for its future decoration with sculptures of a high order, not at the expense of the park fund, but rather as gifts, in expectation of private munificence. Provision has therefore been made for such crowning adornment in the erection of the various parts of this work. Thus, it is proposed to place bronze statues of "Day" and "Night," on either side, at the head of the south flight of steps leading from the Mall down to the arcade of the Terrace; and on each side of the steps at the two secondary entrances the piers are prepared for statues illustrative of "Sunlight," "Moonlight," "Starlight," and "Twilight." As a present substitute for the expected sculpture, the piers are now capped with terminals, which are to be used for other ends by and by.

The four large pedestals at the head of the north flight of steps, and facing the broad highway that overrides this part of the design, are intended to support bronze statues illustrative of "Childhood," "Youth," "Maturity," and "Old Age." Each of the corresponding pedestals, in the same line with these, is to bear a stone base, filled with living flowers.

The four pedestals at the intermediate landings are designed for bronze statues of "Spring," "Summer," "Autumn," and "Winter." The shields below these statues are prepared for illustrative quotations from the

poets, and the ramps and balustrades of the staircases are designed and executed with reference to this mode of completion.

For the four pedestals at the head of the two smaller staircases, at the end of the elliptical terrace-wall, bronze statues are proposed, illustrative of "The Mountain," "The Valley," "The River," and "The Lake." On the left of the intermediate terrace, preparations have been made for three important groups—two of bronze, opposite the main staircases, and illustrative respectively of "Science" and "Art;" and one of marble and Caen stone, under the arcade, illustrative of the idea of "Nature." This group is to consist of four figures, each arranged to occupy a separate niche or shallow recess in an architectural composition that will form a centre to the four and a background to each, and which will be terminated above with a vase of patera, filled with sculptured flowers, fruit, and forest leaves and grasses; the marble statues being intended to illustrate the ideas most readily expressed at this moment by the words "Flora," "Pomona," "Sylva," and "Ceres." In the pavement above the site intended for this group a glazed opening is introduced; and special provision is also made in the design for the ornamental ceiling below: so that, without attracting attention to the real source from whence it comes, a tempered light will be shed over the group and appear to emanate from it. The fountain on the open esplanade in front is intended to be finished above the upper water-level in bronze, and (being, as it were, the centre of the centre) is intended to suggest, both earnestly and playfully, the idea of the central spirit of "Love," that is



RUSTIC BRIDGE IN THE RAMBLE,



forever active, and forever bringing nature, science, and art, summer and winter, youth and age, day and night, into harmonious accord. Miss Emma Stebbins has been commissioned to model the principal figures in the group of the fountain.

The ceiling of the arcade or corridor is to be constructed of encaustic tiles, secured to iron plates and arranged in panels; and it is also intended to pave the floor with encaustic tiles or with marble.

### THE RAMBLE.

The Ramble covers an area of thirty-six acres of sloping hill, dropping from the lower boundary of the Old Reservoir (Vista Hill), on Seventy-ninth street, to the



waters of the Central Lake on the south and west, and the Drive on the east. It is a labyrinth of charming

walks, all thickly planted with trees and shrubbery and flowers, and studded here and there with rustic seats and arbors. Following the intricate paths, fine views, or glimpses of views, are obtained occasionally of the grounds beyond, especially of the lake at the base of the hill-side, with its fleet of pleasure-boats and its flocks of swans; and of the Terrace, with its architectural beauties; and, yet beyond that, the Mall with the many surrounding objects of attraction. The pelicans and storks, and other semi-aquatic foreign birds, will be encountered in certain moist portions of the Ramble, amongst



the reeds and lilies and water-grasses. On the west side, near the lake-shore, is the site of the monument to the poet Schiller. At the northeast and northwest corners of the ground there are carriage-steps leading from the grand Drive on either side. The general access to the Ramble is across the Lake over the Iron, or the Bow bridge, as it is more often called, after leaving



the Mall and the Terrace. One-half of the area of the Ramble has a lake-shore, all points of which, and it is of wonderful variety, are especially beautiful.

The Ramble, with the grateful shade of its dense vegetation, with its quiet walks and its pleasant rest-



ing-places, is deservedly the most favorite haunt of the park visitors, and particularly of those who go to lounge away the summer hours in dream or reverie, or to pore over the pages of a favorite novelist or poet, or to whisper words of love in accompaniment to the sighings of soft airs.

### THE VINE-COVERED WALK.

The Vine-covered Walk is a pleasant arbor of lattice-work, overrun with verdant vines. It overlooks the

Terrace at the head of the Mall, adjoining the site of the Carriage-concourse and the Casino.

A pretty cascade enters the lake from the slopes of the Ramble. It is well seen to the left, looking across from the esplanade in front of the Terrace.

### THE STONE ARCH.

The Stone Arch on the western slope of the Ramble, through and over which the foot-paths are carried, is an object of very agreeable character to all visitors in the park. Crossing the lake from below on the Bow Bridge into the precincts of the Ramble, the Stone Arch gives direct access to the Cave and the Swiss Bridge near by. It is in part cut through the solid rock, and in other portions is formed by the skill of the engineers,—the shrubbery and vines trailing down over its rustic parapet are pretty passages, particularly when, as is constantly the case, children's laughing faces are to be seen peering out among the verdure and down upon the travellers beneath.

### THE CAVE.

The Cave, or the Grotto, as it might perhaps more properly be called, is one of the most surprising of the many surprises which go to make up the mystery and delight of the Ramble. To the juvenile visitor especially, the Cave is an Eldorado of pleasures. It is a romantic rock-fissure, which opens northward at the base of the western slope of the Ramble, and southward upon a little arm of the lake. It was discovered by



IRON FOOT BRIDGE.



chance, but not in its present spacious and accessible form, for it owes all its availability to the judicious assistance of art. On the north side the rock is entirely artificial, and has been made to possess its very natural aspect by being constructed of rock, first broken and then placed together again in its present position piece by piece.

On the upper side, the Cave is entered on the floor level, and on the lower by a steep descent of rude rocky steps.

### THE TUNNEL.

The Tunnel is a rocky passage for one of the transit roads, cut through the high ground at the head of the Ramble, where it terminates at the southern boundary of the Old Reservoir.

This locality is sometimes called Vista Rock, and will be remembered by those who watched the beginning of the work on the park as the site of the Bell Tower (now removed), from which the signals were given to the workmen in all parts of the grounds, particularly when the frequent blasting of rocks was everywhere occurring. The Tunnel has no particular interest, except as an indication of the extent of the labor which has been required to convert the ancient wilderness of the park into its present garden-like beauty.

### FOOT-BRIDGES BY THE LAKE.

The two foot-bridges on the western side of the Ramble are objects of general admiration, harmonizing,

as they do, so admirably with the picturesque spirit of the surroundings.

The larger of these two bridges carries a walk from the Ramble across an arm of the Lake. The abutments are of stone, fifty-six feet apart, with four intermediate piers placed two abreast. The superstructure is chiefly of white-oak, with a flooring of yellow pine.

The smaller bridge carries a foot-path over the Ramble brook at its entrance into the Lake. It is constructed of red cedar, and is an extremely dainty little affair.

### THE BOW BRIDGE.

The Bow Bridge, as it is popularly called from its shape, is one of the most pleasing of the many works of this kind erected in the park. It traverses the narrow neck of the Central Lake west of the Terrace, with a span of eighty-seven feet. It is made of wrought iron, and is constructed with one movable abutment resting on iron balls, to allow for the contraction and expansion of the iron. The Bow Bridge is for the use of pedestrians only, and is the chief passage into the Ramble from the grounds below the Lake. It makes a striking incident in the pictures of the Lake from many points of view.

### THE CENTRAL LAKE.

The Lake, par excellence, or the Central Lake, as it is often named, both from its pre-eminence in the park





FOOT BRIDGE OVER THE WEST ARM OF THE LAKE.



waters and from its geographical position, belongs to the same group of attractions with the Mall, the Terrace, and the Ramble, and their multiplied accessories. It covers an area of twenty acres, very irregular in form, and with shores indented with numerous little bays and inlets. The greater portion of the water lies near the Eighth Avenue or western side of the grounds, while the smaller division stretches at right angles with the larger, towards the east. The entire eastern and northern bank is skirted by the woods and winding ways of the Ramble, while the grand esplanade of the Terrace is washed by the southern line. A beautiful iron bridge, sometimes (from its form) called the Bow Bridge, conducts the pedestrian across at the point of junction of the greater and lesser portions of the Lake, and lands him at once within the mazes of the Ramble; or he may take boat at the Terrace landing, and cross thence immediately to the landings on the upper or the Ramble shore of the Lake.

The site of the Lake was originally a marsh fed by springs and by brooks, still preserved, which dripped into it from the hill-side occupied by the Ramble. While the natural shores have been preserved, they have also been well secured, and the bottom of the Lake is protected by cement. The depth of the water is now seven feet in summer; and in winter, when it is reduced, to insure safety to the thousands of skaters upon its surface, it is four feet. The water, as that of all the lakes and ponds and pools of the park, is drawn from the ample supplies in the great Croton Reservoirs above.

The Lake is charmingly indented with little promon-

tories and headlands, and is spotted with the prettiest of wooded islands. A dainty incident of the latter class, which looks like a bit borrowed from the tropics, lies hard by the Bow Bridge, leading across the narrow strait which unites the two divisions of the water.

The great Drive, in its course along the west side of the park, crosses another narrow passage in the lake, on a noble bridge of stone in a line with Seventy-seventh street, on the lower boundary of Manhattan Square. West of this bridge the water washes up in narrow eccentric bays almost to the western boundary of the park.

A short distance north of the carriage bridge just mentioned, a northern arm of the Lake is traversed eastwardly into the Ramble by means of a very beautiful structure of semi-rustic design elaborately executed in wood. This bridge is the largest and most imposing of its class to be found in the grounds.

*The swans* moving so gently and so gallantly upon the quiet waters of the Lake, never fail to awaken the most pleasurable feelings in all hearts. They seem to like their home, and to have prospered and multiplied since their settlement here in the earliest years of the park.

The first colony of these beautiful *habitans* of the Lake, twelve in number, came from the ancient city of Hamburg in the spring of 1860, offered as a gift from the good Teutons to their descendants in Manhattan. A few weeks after the arrival of the swans, no less than nine of the twelve unfortunately died; but the loss was promptly relieved by a further donation from the same generous source. The Worshipful Company of Vintners,

in the city of London, hearing of the demise of the Hamburg emigrants, also presented to the Park Commissioners twelve pairs of these stately birds, from the waters of the Thames; and the Worshipful Company of Dyers, London, added yet thirteen other pairs to the pleasant gift.

These offerings were all made in the year 1860, since which time the birds have dwelt and thriven on the park domains, as if native there, and to the manor born. Their number at this time is so large that they may be met with in all the nooks and corners of the lake. They are very civil to visitors, and most gracious in their acceptance of small gifts of cake and other edibles. They are a hardy race, and endure the cold so well that they need no other protection in winter than the mere shelter of a bank to break the chilling winds, their own motion and natural warmth serving to keep their quarters clear of ice.

*The boats* on the lake add much to the picturesque appearance of the scene, and the pleasure of the visitors. They are safe and pretty vehicles, moving lightly over the waters, and well provided by awnings from the burning rays of summer-time.

Pretty landings are found at convenient points on the shore—shaded and seated nooks, where voyagers may comfortably await the arrival of the boats in their circuit, or watch them as they glide gayly by.

The number of boats on the lake, and the list of passengers, increases every year. In 1864, nearly fifty-four thousand persons availed themselves of this most acceptable means of enjoyment, paying an aggregate fare of somewhat over six thousand dollars, against an

expenditure on the part of the park, for boat service, of a little more than five thousand dollars, the surplus being the compensation of Mr. Dick, the lessee, and admiral of the lake. There are two classes of boats: one, the "Omnibus," or general boats, with its fixed rates of fare; and the other, the private, or "Call" boats, which sail at the will of the voyagers, and at charges agreed upon.

*The skating carnivals* of the park, which have become of late years so prominent, and so favorite a feature in the winter amusements and exercise of the people of Manhattan, have thus far been chiefly held on Central Lake; though good use has been made, in this wise, of all the other available waters, and especially of those of the Pond, in the extreme southeast corner of the grounds.

The skating season is generally comprised within a period commencing about Christmas, and ending with the month of February. Ordinarily, of but a small portion of this period can it be said that the ice is perfectly satisfactory, all the atmospheric conditions required to perfect it being rarely combined, being affected by snow, sleet, rain, wind, and temperature, varying daily and hourly. Artificial modes of improving the surface after it has been severely cut by the skaters, or after it has been honey-combed to the depth of one or more inches by a fall of snow, followed by a warm rain, are now used.

Experiments in flooding the ice to form a new surface have proved unsatisfactory; an ice plane, with a sharp blade, and propelled by hand or by horse-power, is at present employed in removing the snow



from the ice, as far as practicable, immediately after its fall.

After each day's skating, small flakes or particles of ice cover the surface, as if more snow had fallen; this is either swept or scraped off before the skating begins on the next morning. The annual cost of this care of the ice, and of the winter buildings which are erected on the shores for the shelter, convenience, and refreshment of the traveller, is some six thousand dollars.

The winter refreshment houses are of commodious size, and are so constructed that they can be taken down at the end of the season, and replaced the next year. The Terrace House is 150 feet long, and 25 feet wide; and the Beach House is in length 125 feet, and in width 25 feet, with a skate-room and ladies' sitting-room attached, 47 feet in length by 20 feet in width, and two stories in height. In the skate-room, visitors may hire skates for the day or evening, at a small charge.

The attendance at the park during the skating season is generally larger than at any other time of the year—at least, of visitors on foot: the whole number of which, in the month of January, 1864, was 555,668.

The usual number present on a fine week-day during the skating season is about fifty thousand. Scarcely less than one hundred thousand have been present at one time on special occasions; and one-half of this number have, no doubt, been together on and about the twenty acres of ice found on the Lake, most of them twisting and twirling in highest glee, past, and perchance against, each other.

In winter-time when the hard frost sets in and the

cold term threatens to be long and severe, the people, young and old, male and female, rich and poor, find ample compensation in the reflection that the park lakes will be well frozen and the skating good. Signals are displayed at proper points on the park, and are carried on railway cars and omnibuses at such times as the ice is in suitable state for use, announcing the great and welcome fact to the expectant town, when everybody rubs his gleeful hands, re-echoes the popular slogan, "the ball is up!" and with skates on arm rushes forthwith to the park, be the hour that of sunrise or of midnight; indeed it is generally at night—the Lakes being then brilliantly illuminated by calcium lights, and maybe by the gentle smiles also of the silvery moon—that the greatest crowds are seen thus hilariously bent.

Among the thousands are many skilful experts, who fly along on the gleaming metal with the fleetness of the deer or the wind itself, and who are sometimes as sudden and eccentric in their movements and course as a pyrotechnic discharge or as a play of summer lightning—threatening to overrun you at one instant, and the next scarcely visible in the remote distance. Indeed, we have been told of such a master of the buoyant sport skimming the ice on a wager, with a salver in his hands covered with glasses filled to the brim with sparkling wine, and spilling never a drop in all his escapes from the clutch of hundreds of baffled pursuers. Then again there are the novices in the art, timid of step and halting in movement, who find a horizontal pose easier than a perpendicular on the elfish, treacherous ice, and who are given to carrying their inexperienced heels higher than their ambitious heads; but

all in good part and with jolly jest rather than with malediction, since a fall on the ice, like an emetic at sea, is a merry necessity of the case, which, however undesired by the sufferer, must be laughed at by him no less than by the pleased observer. Mr. Dickens tells us in his "American Notes," that he found ample compensation for the mishaps of his outward voyage in the contemplation of Mrs. D.'s sufferings "in the same direction;" and in like manner are the neophytes of the skating ponds mutually consoled.

Skating, as a general sport of the people, may be said to have been first introduced in New York with the facilities afforded by the lakes of the park, though it is an ancient pastime in older lands. In the northern and frozen latitudes of Europe it has ever been, of course, the ordinary means of locomotion, either for business or pleasure; and in many lower regions, where it is not a necessity or a convenience, it has long prevailed as a favorite amusement.

As long ago as the middle of the seventeenth century, the art was practised in St. James' Park, in London; whence it is supposed to have been introduced from Holland by the cavaliers.

It is thus recorded in the quaint diary of Pepys, under the date of December 15, 1662.

"To the Duke, and followed him into the park, where, though the ice was broken, he would go slide upon his skaits, which I did not like; but he slides very well."

"December 1, 1662. Over the park, where I first in my life, it being a great frost, did see people sliding with their skaits, which is a very pretty art."

Evelyn also says under the same date: "Having seen

the strange and wonderful dexterity of the sliders on the new canal in St. James' Park, performed before their Majesties by divers gentlemen and others, with scheets, after the manner of the Hollanders—with what swiftness they pause, how suddenly they stop on the ice—went home."

Swift, in his journal in January, 1711, says: "Delicate walking weather, and the canal and Rosamond's Pond full of the rabble sliding and with skaits, if you know what that is."

The rude beginnings of the art are thus recorded by the historian of London:

"When the great fen or moore (which watereth the walls of the city on the north side) is frozen, many young men play upon the yce; some stryding as wide as they may, do slide swiftly, some tye bones to their feete and under their heeles, and shoving themselves by a little picked staffe, doe slide as swiftly as a birde flyeth in the air or an arrow out of a cross-bow."

If we may be allowed, like Mr. Silas Wegg, to "drop into poetry," which we have avoided in this volume, desiring to fill our pages with facts rather than with sentiment, we will borrow an allusion to the art of skating in its earlier days, from Thomson's "Winter," published in 1726, in which he says:

. . . . "or where the Rhine,  
Branched out in many a long canal, extends  
From every province, swarming, void of care,  
Batavia rushes forth; and as they sweep  
On sounding skates, a thousand different ways,  
In circling poise, swift as the wind along,  
The then gay land is maddened all to joy."

The following description of the art as seen in Hyde Park, in London, will answer just as well for our own latitude:

“The Hyde Park river—which no river is,  
The Serpentine—which is not serpentine,  
When frozen, every skater claims as his  
In right of common, there to intertwine  
With countless crowds, and glide upon the ice.  
Lining the banks, the timid and unwilling  
Stand and look on, while some the fair entice,  
By telling, ‘yonder skaters are quadrilling’—  
And here the skateless hire the best skates for a shilling.”

“The feats of a practical skater,” continues the official report from which we have freely quoted in these paragraphs upon the gay sport, “are as attractive to the spectators as those of a rope-dancer, or an expert gymnast. The movements of a throng of skaters on a clear day, chasing each other in gleeful mood over the crystal ceiling of the imprisoned lake—the fur-clad inmates of a thousand gay vehicles, coursing along the silver snow to the music of bells—the dusky foliage of the fir and the pine on the adjacent heights wrapped with wreaths of fleecy white—leafless branches strung with a fairy network of icy pearls, frail but gorgeous as it glistens and flashes with a thousand hues in every glance of the sunlight, form in our midst a winter scene unmatched by that of any capital or country of modern times, because it is attainable only in a climate and amid an extent of population, of wealth, and liberality such as peculiarly characterizes the Queen City of the Western Hemisphere.”

*Skating laws* have been promulgated by the park authorities, in which skaters are advised and directed—

“Not to go upon the ice except by the paths provided therefor.

“To use the foot-scrapers on the gang-plank before stepping upon the ice.

“Not to drop any tobacco, cigar-stumps, paper, nutshells, or other articles upon the ice.

“To avoid crowds; since even thick ice is liable to be cracked; and if a number of persons crowd on one side of a crack in the ice, it suddenly tips, and endangers the lives of all upon it.

“Not to interrupt the laborers on the ice, and to heed all hints and cautions from the park-keepers.

“To report to the park-keepers all instances of incivility or of extortion on the part of the licensed keepers of any of the tents or refreshment houses.

“Not to go upon the ice, except at such times as the National flag may be flying in intimation that it is entirely safe to venture.”

## THE BALCONY BRIDGE.

The Balcony Bridge carries the carriage road and walk over the channel connecting the main and the western portions of the Central Lake. This bridge is sixty-six feet in length, with a span of twenty-seven feet, and a height of arch of eleven and a half feet. Seen across the lake from the Ramble, this handsome structure forms a very picturesque item in the landscape, especially when the stately waterfowl, or the





THE CARRIAGE BRIDGE OVER THE WEST ARM OF THE LAKE



pretty boats of the lake may chance, as they do ever and anon, to glide within the shadow of its graceful arch, or cross the sunlit foreground of the picture.

### THE MUSEUM.

The Museum and the park offices are at present in the ancient castellated edifice situated near the Fifth Avenue, opposite Sixty-fourth street—the building formerly occupied as a State Arsenal. It is quite unsuitable in its architecture to its present place and uses, and will no doubt be in due time supplanted by another structure more in keeping with the rural aspect of the grounds, of which it now forms a part. It is, however, useful for the present, and so may be tolerated, and even enjoyed.

The engineer-in-chief and other officers, whose duties make it necessary for them to be on the spot, have their offices in the upper part of the old castle; though it is interesting to the visitor chiefly as containing such beginnings as have already been made of an Art Gallery and Museum, and (in winter) of the contributions so far made towards the formation of the proposed Zoological Garden of the park.

The art collection now to be seen in the museum is nearly all embraced in the eighty-seven casts from the works of Crawford, presented to the park by the widow of the lamented sculptor. Among them are the following statues:

Orpheus (life size).  
Apollo and Diana.

Indian Grave.  
Hebe and Ganymede.

Cupid.	Mercury and Psyche.
Genius of Mirth.	Daughter of Herodias.
Boy playing marbles.	Boy with a broken tamborine.
Flora.	
Beethoven.	Truants.
The Mechanic.	The Peri.
The Schoolmaster.	Hunting-boy with hound.
The Schoolboy.	Raphael.
The Merchant.	Dying Indian Girl.
The Soldier.	Dancing Jenny.
The Woodman.	Aurora.
Indian Hunter.	James Otis.
Indian Chief.	Patrick Henry.
Indian Woman.	Thomas Jefferson.
America.	Children in the Wood.

Besides these works, the museum possesses a  
Bronze statue of Eve, presented by Marshall O. Roberts,  
Esq.

Crawford's Flora, in marble, presented by R. K. Haight,  
Esq.

A Bronze Fountain, Boy and Swan, presented by Thomas  
Richardson, Esq.

A group of Bronze Eagles, presented by G. W. Burnham,  
Esq.

A Venetian Gondola, presented by John A. C. Gray,  
Esq.; and other gifts.

It is expected that the museum and art collection of the park will be united with the like treasures in the possession of the New York Historical Society, and be preserved, under the auspices of that body, either in the present park edifice or in some other more appropriate

structure to be erected on the same or some better site.

No direct movement has yet been made towards the accomplishment of this scheme, beyond the passage of an act by the Legislature (March 5, 1862), authorizing the Park Commissioners to set apart and appropriate to the Historical Society the building formerly known as the arsenal, to be occupied as a museum of antiquities and science and as a gallery of art; the society to take possession at their pleasure, through the simple form of a resolution to that effect on the part of the Park Board.

### ZOOLOGICAL GARDEN.

The Zoological Garden which it is proposed to form within the domain of the park, and of which the present small collection of animals is the nucleus, will very probably be placed in that recent addition to the park grounds known as Manhattan Square. It may be under the direct conduct of the park authorities, or may be managed by a distinct society or company, holding grants or leases of grounds for the purpose, as in the case of the Historical Society, just referred to, and the Park Museum and Art Gallery. A society for this object was, indeed, chartered by the Legislature in 1861, under the name of the American Botanical and Zoological Society, for whose use the commissioners were authorized to set apart sixty acres of the park grounds; but this society has not yet taken any steps in the matter. Should they not soon do so, it is to be hoped that the general popular interest on the subject will lead to early and efficient action in some other way.

The few animals now gathered under the shelter of the museum in winter, or scattered through the grounds in summer, afford high gratification to visitors of all degrees; and the collection enlarged, classified, and cared for, would prove a very entertaining and instructive item in the park pleasures.

Zoological gardens are prominent and approved incidents in many of the leading pleasure-grounds of the old world. In Regent's Park, in London, they are conducted by the Zoological Society, with a small fee for admission. The zoological collection in the *Jardin des Plantes*, in Paris, formed more than two centuries ago, has always been liberally fostered by the government, and recalls on its list of supporters and directors such names as those of Buffon, Cuvier, and other naturalists of world-wide fame.

The Surrey Zoological Gardens of London, founded in 1831, occupy an area of some fifteen acres, and form a highly popular public resort.

Botanical collections will no doubt, in due time, add to the interest and pleasure of a day in the park, as they do in other famous resorts of the kind abroad. The very especial necessity for the cultivation of trees and plants in the Central Park, by reason of the original nakedness of the ground, has called forth a degree of concern and interest in the subject which will most likely lead to its becoming, by and by, a very marked feature of the place. A conservatory of exotic flowers and plants has been already located, and large nurseries of trees are cultivated in the Upper Park; in addition to which (as we have said above, and in the paragraphs devoted to the vegetation of the park, in another part



of this volume) the entire area of the grounds is a vast botanical garden, tended with the greatest care.

*The birds of the park* are every year increasing in numbers with the increasing density of the leafage, and the judicious efforts made to attract them to the grounds, in the provision of artificial resting-places and in their careful protection from marauding Nimrods. As they increase, their morning and evening songs in the arbors and tree-tops will add not a little to the enjoyment of the grounds; while they will also do good and needful service in protecting the vegetation against the assaults of the armies of insects and worms which can in no other way be so well repelled.

Besides thus attracting the native birds to the woods and glens of the park, every effort will be made also to domesticate as far as possible the feathered songsters of all other climes, to please our ears with their melodious warblings, or our eyes with their dainty and dazzling plumage.

## THE POND.

The Pond is a long, narrow, and, in its course, very eccentric sheet of water, of five acres in extent. It lies in the extreme southeast angle of the grounds, stretching almost under the southern boundary walls from the Fifty-ninth street and Sixth Avenue gate to the Fifth Avenue and Fifty-ninth street access, and making up northwesterly almost to Sixty-fourth street.

The surface here is very varied—dropping down to the waters of the Pond by steep, rocky declivities, and

affording opportunity for much devious and secluded stroll. The frolicsome windings of the Pond are well seen from all the roads and walks in the vicinity.

From the ready access to this picturesque water, lying as it does so near the lower or city end of the park, it has always been (after the Central Lake, by the Ramble and Terrace) the favorite scene of the winter skating sports. It is, for this purpose, particularly affected by novices in the art, who seek to hide their timid steps in the more secluded nooks to be found amidst its many little bays and narrow straits. In this respect, it may in winter be considered as the grammar school in the icy art, where pupils are duly fitted for entrance upon the higher arena of the lake above.

In the winter season the sons of old Scotia may be observed upon the Pond, earnestly engaged in the mysterious exercises of their favorite national sport known as the curling-game.

### THE FLOWER GARDEN.

The Flower Garden, as proposed, is situated in low ground, directly east of and adjoining the Conservatory Lake, close by the Fifth Avenue boundary at Seventy-fourth street. It will be a charming addition to the group of beautiful artistic creations of which the Mall and the Terrace are the dominant features. Over the verandah or arcade which it is proposed to build against the east wall of the park, in connection with the garden, a structure is contemplated, with an entrance on a level with the higher grade of the avenue, so as to give an

opportunity for a view of the garden both from this level and from another story above it.

The plan of the Flower Garden is geometrical ; and it is to be surrounded by an irregular and less formal plantation of shrubs, that will serve to connect it with the park proper. In the centre it is proposed to construct a large basin for a fountain, with a high jet, together with the smaller fountains ; and, in connection with the north wall, which will be somewhat below the surface beyond, it is proposed to arrange some such wall-fountain as the one at Trevi. The water for this fountain will, in the present case, be supplied from the overflow from the lake, and also from the reservoir, and will fall into a semi-circular marble basin, with a paved floor. The supply of water for the purpose being ample, an opportunity will be here offered, in a sculptured fountain of this sort, for an effect quite distinct in character from that produced by a *jet d'eau*.

## THE GREEN.

The Green is a broad sweep of meadow-land, covering an area of fifteen acres, on the western side of the Lower Park, immediately south of the lake and west of the whole stretch of the Mall. The Carriage-drive, with foot-paths on each edge of the road, borders it on all sides except on the south. Immediately below the Green, and between it and a somewhat smaller lawn, named the Playground, the most southerly of the transverse roads crosses the park, passing, by means of the bridges and archways, under all the walks and rides

and drives which it encounters in its course. The Green is crossed near its upper and lower extremities by slightly curving footpaths leading from east to west. This wide sweep of well-kept lawn, broken only by an occasional tree or clump of trees, is a grateful sight to the eyes of the imprisoned citizen, who sees nothing in his usual life, from morn to night, but never-ending pavements and interminable walls of brick or stone. It is, too, in grateful contrast with the more broken and occupied portions of the grounds around.

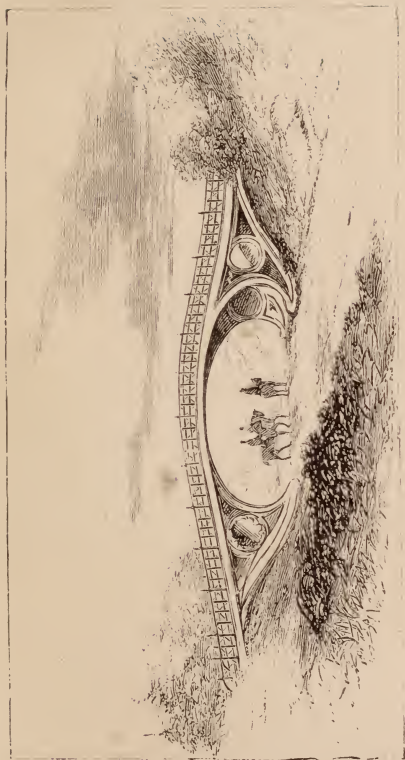
The Green was originally intended for a parade-ground and for military evolutions, and may yet be, on occasions, so used. No doubt it will serve good purposes, whatever they may be; but it should not be occupied in any manner which would very seriously interfere with its present meadow-like aspect, or which would destroy the beauty of the grass carpet which now covers it so refreshingly.

## THE PLAYGROUND.

The Playground is a lawn of ten acres, lying directly below and contiguous to the Green. It is surrounded by foot-paths, outside of which on the south the Bridle-path leads, and the Great Drive incloses it nearly on all sides except the north.

The Playground extends nearly to the southwestern angle of the grounds, and is most directly reached by the "Merchants' Gate" at Eighth Avenue and Fifty-ninth street.

Trees and clumps of trees surround the Playground



ARCHWAY FOR BRIDLE ROAD,  
SOUTH OF PLAY GROUND.





on its borders, and near the lower edge a large picturesque mass of rock occurs.

It is intended by and by to use the Playground for match games of cricket and other kindred sports, which may be watched from a suitable building on the large rock just mentioned.

### THE DOVE-COT.

The Dove-Cot with its pretty population is a very pleasing object to all eyes. It consists of tall stands, provided with proper nests and perches, the whole inclosed in a dome-like wire screen. The dainty birds seem to enjoy their home, as they hop round in friendly calls from one neighbor to another. Such passages as the Dove-Cot and the elevated bird cages on the Mall are little graceful touches of sentiment which add much to the beauty of the park picture. They might be increased and varied to great advantage.

The Dove-Cot is near the Fifth Avenue boundary, east of the Ramble, and just above the site of the Flower Garden and the Conservatory Lake.

### THE EVERGREEN WALK.

The Evergreen Walk adjoins the Dove-Cot, immediately on the left of the Drive, entering at the Fifth Avenue and Seventy-ninth street gate, directly east of the Ramble. It is to be circles within circles of pleasant promenades, separated and inclosed by closely trimmed

hedges of regular forms, in which, at intervals, are to be recesses furnished with rustic seats; the whole to present the effect of a series of luxurious and stately garden walks. The entire circle or ellipse is to be surrounded by a thicket of shrubbery and trees, which will serve to increase the surprise upon entering the walks, and make one imagine that they have gone back to the days and the landscape of the courtly time of the grand Louis.

### THE CEDARS.

The Cedars is another pleasant bit of the landscape embellishment of the Lower Park, occurring at its upper extremity, on the south line of the Old Reservoir and immediately opposite the Seventy-ninth street gate at Fifth Avenue, northwest of and leading directly into the Ramble by the East Carriage Step from the Drive.

"The Cedars," like many other incidents in the order of the park, has not yet grown into that completeness which will in due time more and more separate and individualize it. The spot has, however, already enough character to arrest and interest the attention of the visitor.

### THE MAZE.

The Maze is a proposed labyrinth of wooded paths, where the children both old and young may play hide-and-seek to their hearts' content. It is to be located in

the angle bounded by the northeast corner of the old, and the south wall of the new reservoir, the carriage road passing on the east.

The South Gate House of the New Reservoir, a very interesting portion of the great Croton structure, is located near the Maze.

The Transverse road which passes between the two Croton basins, from the Fifth Avenue at Eighty-fifth street to the Eighth Avenue at Eighty-sixth street, skirts the site of the Maze on the north.

### THE WINTER DRIVE.

The Winter Drive traverses the western side of the Middle Park between Seventy-second and One Hundred and Second streets, skirting in its course the entire length of the reservoirs.

It is about a mile and a half in length, and is thickly planted with evergreens; deciduous trees and shrubs being introduced only so far as necessary to avoid a monotonous and gloomy effect. Open glades of grass break the uniformity of these plantations of evergreen, as the effect designed is not so much that of a drive through a thick forest crowded with spreading trees, as through a richly wooded country in which single trees and copses have had ample room for full characteristic development.

The Winter Drive, when covered with snow and crowded with merry sleighs, is a scene which may rival even the brightest of summer landscapes.

## CONSERVATORY LAKE.

Conservatory Lake is to be an ornamental piece of water, designed to accompany and form part of the projected Conservatory and Flower Gardens. It occupies over two acres, lying near the Fifth Avenue side, in a direct line with the Lake and the Terrace. It is to be symmetrical and architectural in its construction, being intended as an incident in the artistic rather than the natural physique of the park. Both in itself, and in connection with the cultivated grounds around it, and in contrast with the more rural landscape passages beyond, it is an exceedingly appropriate and interesting object, adding much to the finish and completeness of the place.

## THE KNOLL.

The Knoll, or Summit Rock as it is otherwise named, is the highest point of land within the limits of the park; though it will not be supposed to be so by the visitor who has stood upon the more isolated eminences of the Upper Park—as the Great Hill, overlooking McGowan's Pass, or the Bluffs, on the northern boundary.

The gradual character of the ascent to the Knoll deceives the visitor in respect to its actual height. This elevated site is near the western border, opposite the Old Reservoir at Eighty-third street. It is passed by the Carriage-drive, the Bridle-road, and the foot-paths in the circuit of the grounds.

The elevation here above tide-water is one hundred and thirty-seven feet, which is seven feet above the highest point of the Great Hill in the Upper Park, that *seemingly* more lofty eminence rising only to one hundred and thirty feet above the tide level. The level of the Croton Reservoirs, when full, is one hundred and fifteen feet and a small fraction. The height above the tide level of the Central Lake is fifty-three feet; of the Mall, seventy-nine feet; and of the Harlem Lake, at the north end of the park, only eleven feet.

Of course, such a lofty elevation affords magnificent views of the entire area of the park, above and below; of the reservoirs in their whole stretch; and of the surrounding country, with all its diversified attractions in every direction—towards the distant sea on the south, and the Hudson and the Harlem rivers on the east and west.

### THE POOL.

The Pool, near the centre of the Eighth Avenue edge of the Upper Park, close by, and immediately accessible from the "Boys' Gate" at One hundredth street, is the head of a beautiful chain of pearly lakelets, strung on a charming thread of dancing brook, which capers and leaps diagonally across the northern half of the upper section of the park, until it terminates in the broad expanse of Harlem Lake, in the extreme northeast angle of the grounds.

The Pool, like all the park waters, except the reservoirs and other professedly geometrical or ornamental constructions, is extremely varied both in the line and

character of its shores; a rocky ledge abruptly overhanging the waters at one point, and a quiet greensward sloping gently down at another. The Pool, though not a very pretending water (with its moderate area of little more than two acres), is, even all unadorned by the hand of art, strikingly picturesque in its varied character, and is susceptible of embellishment to almost any extent. It is an appropriate initial letter to this more varied and bolder portion of the park landscape. Foot-paths surround the Pool, and it is skirted and overlooked on the south and east by the Grand Drive. Leaving the park by the entrance near the Pool, the visitor faces some substantial archways of the Croton Aqueduct, outside of the walls.

*A Waterfall*, as free in its leap and in its rocky bed as if no hand but that of nature had helped to fashion it, is to be seen just beyond the rustic foot-bridge, at the eastern extremity of the Pool, where the water pursues its course towards Harlem Lake, in the character of a rocky brooklet. This is one of the largest of the cascades of the park, excepting, perhaps, one on the same current, yet nearer to the Harlem Lake. Most of the surrounding boulders have been gathered there under the engineer's creating wand; but so aptly, that his artistic agency is scarcely suspected. The little bridge over the cascade does much to increase its picturesque effect.

### THE LOCH.

The Loch is another lake-like widening of the water-stretch, of which we have spoken as commencing with



the Pool on the west side of the Upper Park, and running diagonally across to the northeast corner, where it ends in the new Harlem Lake.

In extent, the Loch is but little more than an acre; but many special beauties are comprised within the narrow limits, not counting the general romantic and bold attractions offered by the wild-wooded banks, which ascend from the bed of the waters here, as from that of the whole chain of brook and lake, of which it forms a link, to the lofty summits of the noble (we may almost say the mountain) ridge on the west.

With the great natural capacities of this portion of the grounds, it is hardly possible to estimate the beauty which may gather around in due time.

### CASCADE AND STONE BRIDGE, NEAR HARLEM LAKE.

At the northeast extremity of the Loch, where the waters again narrow into a merry rocky brooklet, there occurs another of the wonderful little cascades which add so much to the charms of this part of our park. Just below the waterfall, one of the pretty rustic bridges so characteristic of the grounds carries the foot-path across the brook; and just above, the Carriage-road crosses upon a massive rustic structure of a single arch, formed of rude and ponderous boulders, pitched together as by the iron hand of some angry Titan, many stones of which weigh each from one to twenty tons, and one of which weighs no less than one hundred tons.

The Cascade, as seen looking south from the parapet

of the bridge, is of great variety in its incidents, and so remarkably natural in its whole air, that it is barely possible to realize that it is in any degree the result of human art or labor. It is, in all its details and acces-



sories—from the broken rocky foreground to the blue-hilled distance—just such a picture as an artist would instinctively stop to paint, or would, at least, treasure in his memory as material for after-study.

In the centre of the picture the dancing water comes down, over rock and ledge, as merrily as water ever "comes down at Lodore." Above the fall stretches the green meadow, skirted by the great Drive; and beyond that are seen the tops of trees, looking like a distant



forest-land. Steep banks of greensward, broken by rocky groups, flank the brook on either side, and are covered by forest-trees, whose branches meet above the fall in an over-arching canopy of cool and shadowing verdure. In the foreground the foot-path steals down the steep declivity with coquettish step, past flowering

bank and mossy stone, until it meets the silvery ripples of the winding brook.

This is one glimpse of this charming cascade. Many other peeps, scarcely less attractive, may be obtained from various points on all sides, whether from the bed of the brook or from the walks and drives above. Thousands make long and weary pilgrimages to see, with delight, scenes not half so beautiful.

### THE GROTTO BRIDGE.

A little way from the cascade, at the foot of the pool, the carriage-road is carried over the brook and the foot-path at its side by a fine bridge of semi-rural character, having substantial stone abutments, with a rustic superstructure in wood. This is one of the most pleasing and most novel of the many striking works of the kind to be seen within the park. The bridge is of commanding height and of spacious span, with a central arch flanked on either side by other semi-arches, terminating in the rocky hill-sides of the brook; but is above all interesting from a very novel feature with which it surprises and delights the visitor who chances to follow the pathway under the arch. This pleasing incident is a deep recess or grotto in the upper or water side of the arch, from the roof of which there descends, ever-dripping through the crevices of the dark rocks, to the bed of the brook below, a shower of sparkling water. Seeing nothing above him but the lofty arch of the bridge and the clear sky beyond, the visitor looks around in wonder for the solution of the pleasant mystery. At length bethinking him of the magical power of the Cro-

ton, he understands how the water has been ingeniously conveyed from the great reservoir near by into the interior of the bridge, from which it has been allowed to drip, drip, drip so merrily.

Opposite the grotto, on the foot-path side of the arch, there is another recess provided for a rustic lounge, from which this gay dance of the water-sprites may be seen and enjoyed at leisure. The grotto is a fitting bower for some mythical Lurley or dreaming Undine, and in the bygone days of legend and romance might have suggested many a weird tale and superstition, grave or gay.

### THE BOULEVARD DRIVE.

The Boulevard is the name given to a grand carriage-road which it is proposed to construct from the park, and in connection with it northward five or six miles to King's Bridge, on the Spuyten Duyvel, at the upper end of the island—passing up eastwardly, and returning on the west side. This northern portion of the city, with the exception of the Harlem Plains, which lie between it and the park, is a series of bold hills and valleys, and is at present chiefly occupied with country-seats and rural villas. It is intended to lay out this region, not in rectangular streets, as in the old city below, but in such winding, picturesque ways as will be naturally suggested by the topography. The work has been assigned to the Central Park Commissioners, and is to be executed in harmony with the general spirit of the park landscape.



The proposed drive, while serving its picturesque uses, will, of course, be a public street, lined on either side with such edifices as the locality may require. Though not really a portion of the park, it will, under the control of the Park Commissioners, be in a measure a virtual extension of the park, even so far beyond its walls.

### REFECTORIES.

The Refectories of the park will in due time be ample in number and capacity. One only of these pleasant establishments is as yet in full and permanent operation, if we except the temporary buildings to be seen in winter on the margin of the skating-ponds, and the restaurant conveniences at the old Mount St. Vincent buildings in the Upper Park.

The finished refectory is the pretty structure standing near the head of the Mall, and overlooking, from its more elevated site, the whole range of that noble promenade and all its adjacent points of attractions, including the Music Pavilion, the Terrace, the Lake, and the Ramble, in one direction, and in another, the Conservatory Lake and Flower Garden locality. This little edifice is known as the Casino; and though designed ultimately for the use of ladies and children only, is at present, in the absence of further provision of the kind, open to all visitors. It is intended to furnish at this point only such light refection as the gentler and more ethereal sex are supposed to require. On music-days one may sip an ice or dispatch a cream within the cool bowers of the Casino, and, at the same time, drink in



the grand orchestral strains of the band near by, softened by the accompaniments of gentle breezes and the sweet warblings of birds.

The larger and chief Casino of the park will probably soon be built on the open ground just east of the Old Reservoir and above the Seventy-ninth street and Fifth Avenue gate, though it has all along been intended to place it on the rising ground on the west side of the Central Lake.

This edifice will be large enough to furnish forth not only dainty cream and sherbet, but the best of dinners for the most exacting of epicures, with all the jargon that the most ambitious bill of fare could wish to offer. It will contain also rooms suitable for concerts, billiards, and other in-door enjoyments.

At present, entertainment for man and beast is afforded at the old buildings known as Mount St. Vincent, on the East Carriage-road, near One Hundred and Sixth street. This accommodation has been provided more especially for visitors in carriages and on horseback. This temporary refectory is fitted and supplied with all the luxury of the best city houses, and is a favorite breakfasting place of the early riders in the park.

It remains only to say of the restaurant privileges of the park, that the whole department is under the efficient control of Stetson and Radford, of Astor House fame.

### MOUNT ST. VINCENT.

Mount St. Vincent is on the eastern or Fifth Avenue side of the Upper Park, not far below the northern

limits of the grounds. The site is of noble elevation, commanding fine panoramic views of all the Upper Park, and of the surrounding beauties to be seen far away on the Harlem River and Long Island Sound. The great Carriage-drive passes over the heights of Mount St. Vincent.

Before the present occupation for park uses, this site was occupied by the Roman Catholic Seminary of Mount St. Vincent, now located on the banks of the Hudson, just below Yonkers. The buildings of this foundation yet remain, and are used for such various purposes as need or convenience may require. Among them is a new brick edifice of imposing architecture, which contains the fine chapel in which the priests and pupils of Mount St. Vincent were whilom wont to worship.

This edifice being of new and substantial construction, and picturesque withal, will no doubt be preserved and made attractive as an art gallery, a library, or in some other useful and appropriate manner. The adjoining structures are old wooden affairs, which have done good service, to be sure, during the building of the park, as offices and residences of the park officials, but which are now becoming incongruous and cumbersome, and must soon be removed.

During the late war they were profitably occupied as Government hospitals, and just now they are used agreeably as a restaurant for the pleasure of visitors in this more remote portion of the grounds.

## THE HARLEM LAKE.

The Harlem Lake is the second in extent of the beautiful waters of the park. It occupies an area of about thirteen acres, in the extreme northeastern angle of the grounds, and was opened in the spring of 1866. When the look of newness disappears from the banks, under the shadow of trees and shrubbery and of architectural decoration, it will be one of the most attractive of all the water resorts of the park. Even now it is an invaluable incident in the many fine landscape views to be obtained from the lofty elevations which abound in the neighborhood. Mr. Grant, the efficient and skilful superintending engineer, has suggested the erection of a fountain or *jet d'eau* near the centre of this lake; which happy idea will most likely soon be realized, and with great success, as the lowness of the position will permit a great elevation in the upspringing floods. The level of the lake above tide-water is only eleven feet, while that of the reservoir is one hundred and fifteen feet, thus affording a jet of magnificent height.

It will also be a pleasurable and amusing incident in the boat-travel of the lake, to venture so far within the sunlit spray of the falling waters as to flirt with the diamond drops, and yet avoid the ducking which a little nearer venture would involve.

The Harlem Lake is the great culminating point and climax of the beautiful chain of waters which, in the form of pool, or loch, or narrow brooklet, traverses the great valley of the Upper Park, from the Eighth Avenue side at One Hundredth street to the northeastern corner at Fifth Avenue and One Hundred and Tenth street.

## THE ARBORETUM.

The Arboretum and Nursery lies on the Fifth Avenue side of the Upper Park, east of Mount St. Vincent and south of the Harlem Lake. At the present time, only the area immediately around Mount St. Vincent is, thus occupied, and that only as a nursery, though it has long been proposed to use most of the stretch between the Harlem Lake and the Upper Reservoir, along the eastern verge of the grounds (an area of some forty acres) as an Arboretum, where there may be cultivated specimens of every American tree and shrub which the soil will support.

Such a collection as that proposed would afford an excellent school for the botanical student, besides being an unceasing field of interest and instruction to all visitors. It is proposed to limit the collection to American trees and shrubs only, for the reason, among others, that the space is insufficient for a complete presentation of the vegetation of all lands, and that foreign trees may be planted as well in other parts of the domain; and also for the opportunity it will afford to show the great advantage that America possesses in this respect,—no other extra-tropical country being able to furnish one quarter the material for such a collection. The whole of Great Britain, for example, exhibits less than twenty species of trees native to the island, that grow to be thirty feet in height, while America possesses from five to six times that number. There are, indeed, already scattered through the park grounds forty species of the largest native trees, which is nearly equivalent to the number to be found in all Europe.

"It is proposed," say the Park Commissioners, "to plant from one to three examples of each species of tree on open lawn, and with sufficient space about each to allow it to attain its fullest size with unrestricted expanse of branches; the effect of each tree is also to be exhibited in masses, so as to illustrate its qualities for grouping. Space is provided to admit of at least three specimens of every native tree which is known to flourish in the United States north of the Carolinas, also for several specimens of every shrub; these latter, however, are not, except in particular instances, to be planted singly but in thickets, and as underwood to the coppice masses, as may best accord with their natural habits and be most agreeable to the eye."

### McGOWAN'S PASS.

McGowan's Pass is the name popularly, though somewhat erroneously given to the ravine lying between the eastern and western Carriage-drive, and traversed by the brook running from the Pool to the Harlem Lake in the Upper Park. "McGowan's Pass" was, in the ancient days of the Revolution, not the gorge or valley itself which now bears the name, but simply the gateway or entrance to the valley—the "Pass" into the valley, at which a toll had to be paid. This pass or "pike" was located on the Old Boston Road, near the upper end of the ravine—now at the northeastern angle of the park. Thus, through a little misunderstanding, has the McGowan memory fallen heir to a nobler inheritance of fame than properly belongs to it.

The "Old Boston Road" which traversed the "Pass" was no doubt more or less used by the troops during the war for American Independence, and most memorably so by the patriot forces after their depressing defeat in the battle of Long Island. Of such occupancy many memorials have been discovered and are still preserved.

The gorge traverses the Upper Park from the north-east angle in a southwesterly direction, and is about thirty feet wide and some eight hundred feet in length. It is flanked on either side—particularly on the north-west—by bold hill-slopes.

This admirable topography has been well used in the construction of the park, and is available for yet greater picturesque effect as new details of adornment may suggest themselves.

## THE GREAT HILL.

The Great Hill, which overlooks the ravine known in history as McGowan's Pass, is situated near the north-west corner of the Upper Park, and though lower by seven feet than the Knoll, is seemingly, from the greater depressions around it, of nobler height than that most elevated of all points within the park domains.

The Carriage-drive in its western circuit ascends the Great Hill and forms a concourse on its crest. The view thence of the park and its surroundings is of exceeding interest. Below lie the meadows and lakes, the roads and paths of the park; and far off beyond the



Harlem Plains are seen the Hudson and its palisaded shores; the great High Bridge of the Croton aqueduct over the Harlem River, with its many marble arches; the East River, with its teeming commerce, and its pretty islands covered with the public asylums of the city; the broad Sound, and "old Long Island's sea-girt shores." The incidents of the landscape are numerous and rich enough to arrest long scrutiny, and are especially beautiful in their sudden and unlooked for appearance on rising the crest of the hill, and in contrast with the glen-like character of much of the scenery below.

It is expected that at some future day, the Great Hill will be the site of a public observatory, or of some interesting national monument; and though it may not be desirable to burden the grounds too much with architectural ornament, it may well be allowed in such special cases.

*Elevation of various localities in the park above the tide-water.*

	Feet.
The Knoll .....	137
The Reservoirs .....	115
The Great Hill.....	130
The Central Lake (Lower Park) ....	53
The Mall.....	79
The Carriage Concourse (Mall) .....	91
The Pond near Sixth Avenue.....	26
The Green .....	74
Mount St. Vincent .....	74
The Pool (Upper Park) .....	47
The Loch (Upper Park).....	24
The Harlem Lake. ....	12

## THE BLUFF.

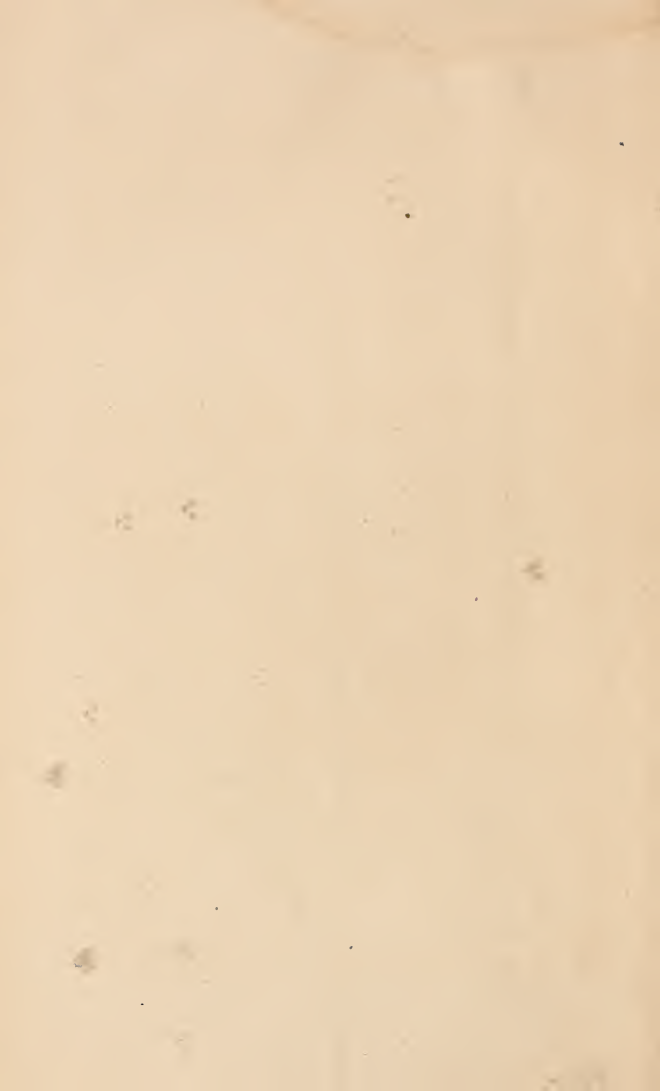
The Bluff or Cliffs, in which the hill-side above the McGowan Pass terminates so abruptly, serves to form a portion of the northern boundary of the park. On the brow of this bold outlook over the Harlem plains, there is still standing a stone structure, which formed part of a line of fortifications erected here during the war of 1812. At a yet later date, a roof was added to it, making it useful as a Powder Magazine, and giving the building the name it now familiarly bears.

The fortifications once existing here, and of which very distinct remains are still preserved, even of a portion of a line of works that extended from the Harlem to the Hudson rivers, pass across the park to a point a little west of what is now the Eighth Avenue, and extend along the rocky eminence on the west of the plains to Manhattanville.

In making some excavations on the northerly slope of the Great Hill, hard by the old powder magazine just mentioned, about two feet below the surface, the remains of a military encampment were found. The ground, in spaces of about eight feet square, was compactly trodden, and in a corner of each space was a recess, rudely built of stone, for a fireplace, with straps of iron, that seemed to have been used in cooking. Shot and bayonets were also found in the vicinity. There is sufficient known of the history of this property to warrant the belief that it was passed over, and perhaps occupied, during the year 1776, by the British and Hessian troops shortly after their landing on the island,



THE BLUFF AT THE UPPER END OF THE PARK.  
ONE HUNDRED AND TENTH STREET.



and that it was occupied in the war of 1812 by the American troops. The relics alluded to belong probably to the latter period.

The remains of these works, that so much enhance the interest of this section of the park, will, as far as practicable, be preserved.

### THE GREAT DRIVE.

The great Circuit or Carriage-drive makes the entire round of the park, with the addition, if desired, of various detours; and, in its course, commands a view of all the greater points of interest within the grounds. The principal starting-point of the Drive is at the Fifth Avenue and Fifty-ninth street gate, or at the opposite corners on the Eighth Avenue. Entering at the Fifth Avenue, the road passes the lower end of the Mall; then, skirting it on the west, continues along the Central Lake over the Balcony Bridge; then along the Winter Drive, west of the Reservoir, to the Knoll, the highest point of land within the area of the park. From the Knoll it continues onward past the New Reservoir into the Upper Park, where it crosses the historical ravine of McGowan's Pass, and rises to the summit of the Great Hill. From the Great Hill it passes over the bluff or cliff on the northern boundary of the grounds; and then, bending southward, touches Harlem Lake, and passes down the eastern side of the park, over Mount St. Vincent, by the Meadow, past the reservoirs again, and the Ramble, the Conservatory Lake, the Mall, and the Arsenal, to the starting-point at the Fifth

Avenue. The entire circuit, with the detours, is nine and a half miles; and it is doubtful if any carriage-way in the world surpasses it in thoroughness of construction, or in the natural and artistic beauties which it exposes to the eye of the traveller.\*

### UNDERGROUND.

It is, no doubt, safe to suppose that very few of the thousands who daily traverse the park roads, easy and pleasant of passage, free of mud in wet weather and of dust in dry—except as it may blow in from the outside streets—think of the skill and labor and money which have been expended upon the unseen foundation-work; from the trimming of the road-bed, through the successive layers of stones and gravel, until the smooth and solid surface is at last reached; and of the elaborate and careful system of drainage provided for their protection and preservation.

Not less than one hundred and ten miles of such underground work, in the form of water-pipes and drains, have been already laid in the park. These conduits serve to carry off all the water not needed, and to supply ample irrigation at ease and at will in every portion of the grounds. They fill the lakes and ponds, and are the hidden servitors of the beautiful fountains and the bounteous drinking-cups.

Besides all this unseen architecture, a vast amount of labor in other forms, not suggested by the visible sur-

\* For further details of the drives and rides and walks of the park, the reader is referred to page 17.



face, has been expended in the careful construction of the park. The region was originally but a barren and sterile place; and, in transforming it into its present Arcadian luxuriance and beauty, the soil has been changed, and, in many places, the ground has been literally made; while rock-bound waterfalls now leap with all the freedom of nature under the creative hand of art alone. The vegetation also of the park is the result of constructive labor—very many of the trees, as well as of the shrubs and flowers, having been carefully planted in the soil patiently made for their use.

Those who remember the grounds in their original state, and especially those who watched the earlier stages of the after-transformation, listening to the thundings of the unceasing blasts of ponderous rock, and seeing the roads and paths and lakes and grassy lawns spring into being under the busy hands of the three thousand laborers toiling together month after month and year after year, will not consider it uninteresting or unprofitable to remember the underground architecture, so to speak, of our park.

## THE DESIGNERS AND CONSTRUCTORS OF THE PARK.

The preliminary surveys of the park grounds, prior to the commencement of the work of construction, were made in 1856, by a corps of competent engineers, under the direction of Egbert L. Viele as engineer-in-chief.

Premiums were offered by the Board of Commis-

sioners, in the year 1858, for designs for the park; and in response to this call thirty-three plans were offered in competition, and among them the one which was afterwards selected by the Board, and in general accordance with which the work has since been prosecuted.

This successful design was made by Mr. Frederick Law Olmsted and Mr. Calvert Vaux; and these accomplished artists may therefore, in general terms, be said to be the authors or designers of the park, although, as before intimated, many little, and some important, variations have been made from their original plan. Yet in all the great essential features of the work it is in accordance with their design. That the plan was a felicitous one is evident from the universal approval with which it has been met by the public, from the commencement of its execution to the present day of its near completion.

Mr. Olmsted and Mr. Vaux are not only entitled to the honor of the happy design—as far, at least, as One Hundred and Sixth street, the original northern boundary line—but to a great share of the credit of its equally happy execution, both of them having been actively engaged upon the work at intervals from the commencement until now, in their respective positions as architect and assistant-architect of the park. Their official title in connection with the work is at this time landscape-architect. Measured by their works, they are gentlemen of rare taste and judgment, and of distinguished professional ability. The laying out of the grounds has been done to a great extent under their personal supervision, and many of the finest architectural adornments of the grounds—especially that most

elaborate and beautiful of all the works, known as the Terrace—were designed by Mr. Vaux.

We are also greatly indebted to the fine genius of the distinguished architect, Mr. J. Wrey Mould, for the architectural triumphs in the construction of the park, especially in respect to the more ornamental and decorative portions. Among Mr. Mould's contributions is that graceful little structure at the head of the mall, known as the Music Pavilion, a design admirably suited both to the position and its uses.

Mr. Edward C. Miller has also employed his professional skill with great advantage in this direction.

To Mr. Pilat, the head gardener, we owe the excellent realization of the plan and purpose of that most attractive of all the features of the grounds, called the Ramble, and the judicious management of all the other portions of the labor coming within his department.

In expressing our appreciation of the inventive skill of the architects employed, we must by no means forget the rare scientific ability which has been everywhere displayed in the thorough and most successful execution of their designs. It is pleasant to travel the charming roads of the park, and to view its elegant fabrics; and doubly so, when we know that the work is as substantial and durable as it is beautiful. For in this age of uninformed and superficial achievement, too many works, well-conceived, are useless from the want of skilful and conscientious execution. Happily, no such regret arises in the present case; for under the experienced care of Mr. William H. Grant, the engineer-in-chief of the park, the execution of the work everywhere displays no less skill than does the design. Mr. Grant

is, and has been from the beginning, the superintending engineer, to whose work it has fallen to interpret—often, indeed, to improve, and always to make practically available—the sometimes vague thoughts of the architects. The care and ability with which he has filled his important office, from first to last, is evident to the experienced eye at every step, whether the glance be downward, upon the humble sub-structure of the foundation, or upward, to the graceful and beautiful cap-stone of the work. What is done in such a manner is doubly done, since it is not the crumbling pleasure of the day, but the beauty which will endure for years.

Mr. M. A. Kellogg has rendered valuable service from the beginning, as the principal assistant in the engineer department.

Mr. Richard M. Hunt, the architect, has made admirable and imposing designs at the solicitation of the Board of Commissioners for the four gates to be placed at the entrances on the lower boundary of the park, which designs it is to be hoped he will soon be empowered to execute. The park gates are very important portions of the architecture, and could not be confided to more skilful hands.

Besides the architects and the engineers, thousands of others have contributed in various capacities, from that of mason, and carpenter, and plumber, down to the common laborer, towards the great creation of the park. During the earlier years of construction, the number of men employed within the grounds at one time often exceeded three thousand, besides another thousand engaged in the building the New Reservoir.

## GOVERNMENT OF THE PARK.

The park is governed by a Board of Commissioners—formerly eleven, now eight in number. This board is appointed by the Legislature of the State, and is required to report annually to the Common Council of the city. The members of the Board receive no pay for their services beyond three hundred dollars each per year for incidental expenses; except the chief executive officer, to whom a liberal salary is paid.

The Board has entire control of all the affairs of the park, as in the selection of designs and plans for construction, the appointment of officers and employees, the expenditure of moneys, etc.

Mr. Andrew H. Green, the comptroller, is the executive officer of the Board, which position he has always filled with great judgment and ability.

A special police force of about fifty men is employed, under the rule of the Board of Commissioners, as keepers of the park. They are easily recognized by their gray uniform (especial to the park), as well as by their official air. The duty of the keepers is to see that the rules and regulations of the park are not violated, and to give all desired direction and information to visitors. They are a well-drilled, well-mannered, and efficient body of men.

## ORDINANCES OF THE PARK.

As it is obviously to the general interest that the beauty of the park should in no wise be marred, all

visitors will see the propriety of a strict observance of the laws provided for its protection. For the benefit of those, if such there be, whose own sense of what is befitting is an insufficient guide, we repeat here a few of the published rules of conduct while in the park. Thus—

All persons are forbidden—

To enter or leave the park except by the gateways.

To climb or walk upon the wall.

To turn cattle, horses, goats or swine into the park.

To carry firearms or to throw stones or other missiles within it.

To cut, break, or in any way injure or deface the trees, shrubs, plants, turf, or any of the buildings, fences, or other constructions upon the park.

No animal shall travel on any part of the Central Park, except upon the “ride” or equestrian road, at a rate exceeding seven miles per hour. Persons on horseback shall not travel on the “ride” or equestrian road at a rate exceeding ten miles per hour.

No vehicle shall be permitted on the “ride” or equestrian road, the same being devoted exclusively to equestrians; nor shall any vehicle, horse, or animal of burden go upon any part of the Central Park except upon the “drive” and other carriage and transverse roads, and upon such places as are appropriated for carriages at rest.

No animal or vehicle shall be permitted to stand upon the “drive” or carriage-roads of the Central Park, or any part thereof, to the obstruction of the way, or to the inconvenience of travel; nor shall any



person upon the Central Park solicit or invite passengers.

No hackney coach, carriage, or other vehicle for hire shall stand upon any part of the Central Park for the purpose of taking in any other passengers or persons than those carried to the park by said coach, carriage, or vehicle.

No person shall expose any article or thing for sale upon the Central Park, except previously licensed by the Board of Commissioners of the Central Park, nor shall any hawking or peddling be allowed on the Central Park.

No omnibus or express wagon, with or without passengers, nor any cart, dray, wagon, truck or other vehicle carrying goods, merchandise, manure, soil, or other articles, or solely used for the carriage of goods, merchandise, manure, or other articles, shall be allowed to enter any part of the Central Park except upon the transverse roads.

No threatening, abusive, insulting or indecent language shall be allowed on the Central Park, whereby a breach of the peace may be occasioned.

No person shall be allowed to tell fortunes or play at any game of chance, at or with any table or instrument of gaming, nor to do any obscene or indecent act whatever on the Central Park.

No dog shall be allowed upon any portion of the Central Park, unless led by a chain or proper dog-string, not exceeding five feet in length, nor shall any person be allowed to lead any quadruped (except dogs) in the Central Park.

No person, except in the employ of the Board of

Commissioners of the Central Park, shall bring upon the Central Park any tree, shrub, plant, or flower, nor any newly plucked branch, plant, or flower.

No person shall bathe, or fish in, or go, or send any animal into any of the waters of the park, nor disturb any of the fish, water-fowl, or other birds in the park, nor throw, or place any article or thing in said waters.

No person shall fire, discharge, or set off in the Central Park, any rocket, cracker, torpedo, squib, balloon, snake, chaser, or double-header, nor any fireworks or thing under any other name, composed of the same or similar material, or of the same or similar character as the fireworks above specified.

No person shall place or propel any invalid chairs or perambulators upon any portion of the Central Park except upon the walks.

No person shall post or otherwise affix any bill, notice, or other paper, upon any structure or thing within the Central Park, nor upon any of the gates or inclosures thereof.

No person shall, without the consent of the Comptroller of the Park, play upon any musical instrument within the Central Park, nor shall any person take into, or carry or display in the Central Park, any flag, banner, target or transparency.

No military or target company, or civic or other procession, shall be permitted to parade, drill, or perform upon the Central Park, any military or other evolutions or movements.

To the preceding extracts from the rules and regulations of the park, we may add that the visitor may gain some useful information and direction by a due

observance of the various index-boards placed here and there about the grounds.

### THE FUTURE OF THE PARK.

Some features of the park yet incomplete, or only projected, as the Zoological Garden, Flower Garden, Park Gates, and other incidents, have been described in this volume among the finished works, inasmuch as they will no doubt very soon be present facts instead of future prospects. Subsequent editions of our little Guide will demand additional pages to record many fresh attractions, which will spring up as time passes.

Measuring the future by the past, seeing the wonders which have been accomplished in these yet early days of the park, what indeed may we not expect of the years to come, in the ever increasing art embellishment of the grounds, and, above all, in the new charms which will be daily added by the hand of nature, in the constant growth of the vegetation? The visitor of to-day, though looking around him with wonder and delight, may yet reasonably envy the far greater pleasure in store for those whose good fortune it may be to ramble through the leafy shades fifty, or even a score of years hence. The space is ample; the ways and means abundant; the public spirit is broad; the heart of the people is in the work—money, genius, taste, purpose, and all other elements of power are at hand to make the Central Park one of the most charming and varied Arcadias which the world has ever seen.



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